

# BAY•GUARDIAN

RAISING HELL SINCE 1966

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | NOVEMBER 27 - DECEMBER 3, 2013 | VOL. 48, NO. 9 | FREE



We dissect *The Circle* and its dystopian vision of Big Tech,  
showcase a look at alternative movie posters,  
boil down cookbooks from vegan to the meatiest  
of meats, peruse local comics, and review  
a dozen great books **PAGE 28**

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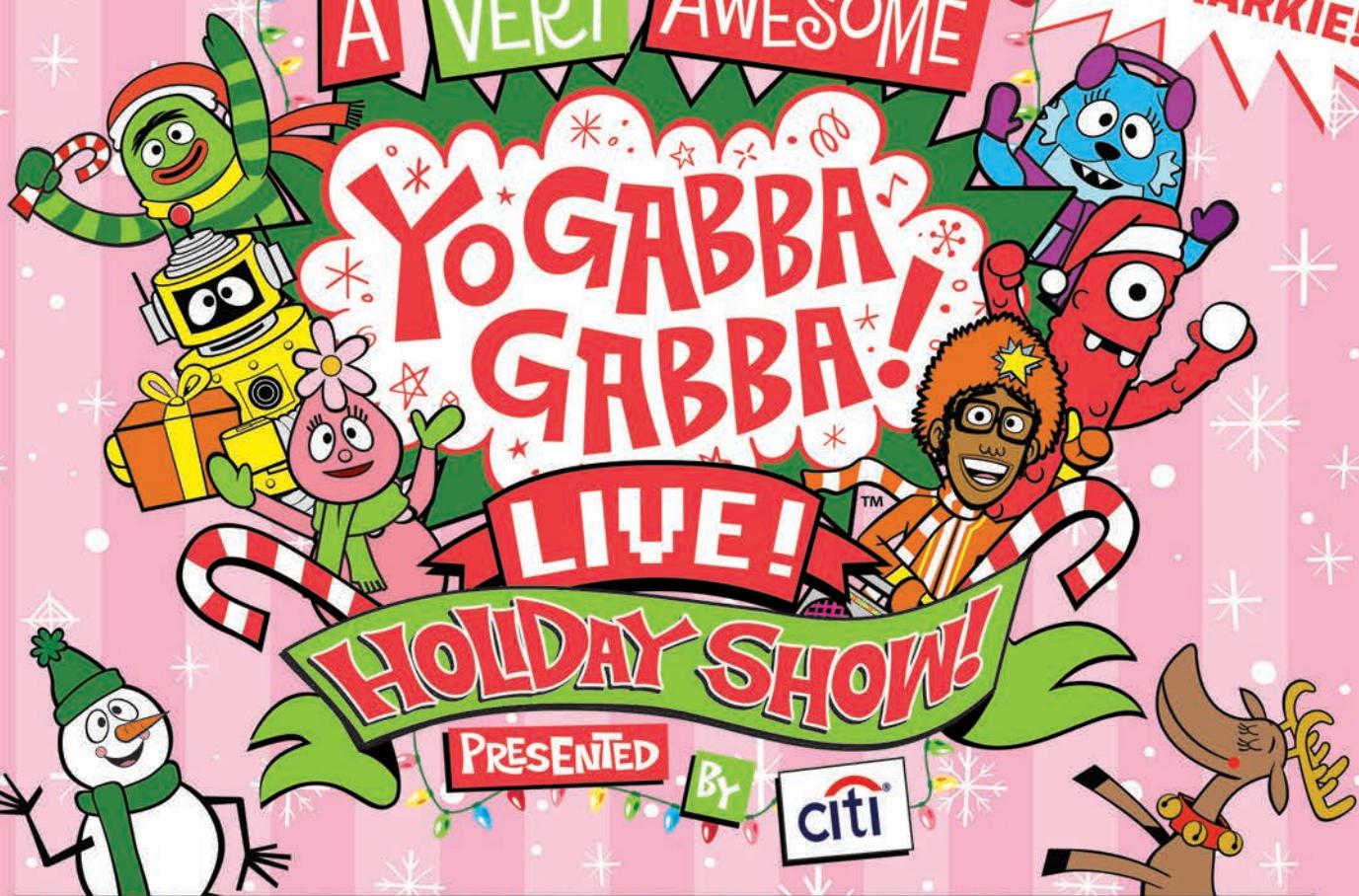
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# INTELLIGENCE



## BRIDGE NAME GAME

Remember how some folks wanted to rename the San Francisco-Oakland Bay Bridge after San Francisco's legendary 19th century eccentric, the Emperor Norton? They're undeterred by the California Legislature's recent decision to rename the western Bay Bridge span for Willie Brown. Emperor's Bridge Campaign mastermind John Lumea sees it this way: If the bridge naming simply must go forward as a matter of politics, why not tweak it slightly? Then motorists could drive over "the Willie L. Brown Jr. Crossing ... of The Emperor Norton Bay Bridge."

## TDI FOLLIES

By now, everybody knows about Oakland Art Murmur, the downtown art walk held the first Friday of every month. Stork Club at 2230 Telegraph keeps the party going until 11pm with "First Friday Follies," a free after-party consisting of music, burlesque, and "a creepy little puppet show" from Shadow Circus Creature Theater, a San Francisco puppetry troupe specializing in "Disturbing Puppets for a Disturbing World."

## MAYOR'S NEW JOB?

U.S. Ambassador to China Gary Locke announced his early resignation last week, and rumors are

rampant that Mayor Ed Lee was on a short list of candidates to fill his shoes. News of Locke's resignation came

while Lee was on an official visit to China, his third this year. If Lee did ditch San Francisco's top job for broader horizons, the political domino effect would be fascinating. But the latest word, according to his staff, is that Lee's "not interested."

AP PHOTO BY DARRYL BUSH

## OBAMA, INTERRUPTED

By now, President Barack Obama should fully expect to be interrupted by protesters while on visits to San Francisco. As Obama delivered comments at the Betty Ong Recreation Center in Chinatown on Nov. 25, two people broke into his speech to call for an end to forced deportations of undocumented immigrants.

## BANNED FROM THE BULB

People residing in makeshift shelters at the Albany Bulb made a final push against eviction from the former East Bay landfill, but the city of Albany is continuing with plans to transform the untamed space into a state park. On Fri/22, authorities set up a transitional shelter for residents whose camps would be cleared. That followed a court decision denying 50-60 campers a stay-away order they'd hoped would keep police at bay.

PHOTO BY ALAN SANCHEZ



## FREE ART FOR KIDS

Great news for art-loving youth: When the San Francisco Museum of Modern Art reopens in 2016, a \$10 million endowment will allow youths 18 and under to receive free admission (previously, only ages 12 and under could enjoy this perk). "The initiative deepens SFMOMA's commitment to inspiring more young people through vibrant art experiences," a press release explains. Meanwhile, artists who are featured in its collection will be awarded lifetime museum memberships, also free.

[www.sfmoma.org](http://www.sfmoma.org)

## THE PRESIDIO STRUCK BACK

Three museum teams battling for prime real estate in the Presidio, right behind Crissy Field, heard back from the folks in charge — with reactions amounting to "eek, ugly!" Possibilities include museums on sustainability, history, and the personal art collection of *Star Wars* Sith Lord George Lucas. "We have significant issues with the proposed building," the Presidio Trust said about Lucas' proposal. "It should be redesigned to be more compatible with the Presidio." The force was not strong with Lucas, this time.



## DREAMFORCE'S UGLY SOLE

The latest in venting about Silicon Valley's attitude problem is an anonymous tell-all by an attendee of Salesforce's Dreamforce conference, hosted by bajillionaire CEO Marc Benioff. Dishing on Valleywag.com, the unnamed techie tears Benioff up for his insufferable bloviating. Benioff even tweeted a photo of his glittery custom-made Christian Louboutin kicks, which he dubbed "cloud walkers." When Haitian Prime Minister Laurent Lamothe was brought onstage to publicly thank the CEO for his philanthropy, the author cringed. "It was awful. Here was the prime minister of an impoverished country, flown into a tech conference by an ego-maniacal billionaire, in *those shoes*, who wanted to have his ring kissed in public."



## BUYING TIME FOR CCSF

San Francisco City Attorney Dennis Herrera filed for a court injunction Mon/25 seeking to prevent the accrediting commission that's trying to shutter City College of San Francisco (the Accrediting Commission for Community and

Junior Colleges) from racing to terminate CCSF's accreditation in eight months. If successful, the injunction would stay in place as long as the case remains in litigation. "It is obvious to me, and should be obvious to the court, that the ACCJC's legal strategy is to run out the clock," Herrera said. "It seems the only thing the ACCJC doesn't want delayed is City College's termination."

AP PHOTO BY TONY AVELAR

## BURIED, BUT NOT TREASURE

Weeks after mass booty-shakin' at the Treasure Island Music Festival, a government memo unearthed by the Center for Investigative Reporting revealed that parts of the island are still radioactive — and dangerous. State health workers discovered radioactive shards buried in public lawns, CIR reported. One object was "so hot that holding onto it for an hour could cause radiation burns, hair loss and possible ulceration." Other documents warned that local playgrounds aren't safe. The hazard can be traced back to the US Navy.

## POLITICAL ALERTS

### WEDNESDAY 27

#### HARVEY MILK AND GEORGE MOSCONE MEMORIAL

Harvey Milk Plaza, Castro and Market, SF. [tinyurl.com/MilkMoscone](http://tinyurl.com/MilkMoscone). 7pm, free. A candlelight vigil and march will be held in remembrance of the 35th anniversary of the murders of San Francisco Supervisor Harvey Milk and Mayor George Moscone. The event is meant to honor their memories and bring people together. It is being co-sponsored by a broad coalition, including the Harvey Milk LGBT Democratic Club.



### FRIDAY 29

BLACK FRIDAY ROLLER DISCO PARTY  
San Francisco Women's Building, 3543 18th St, SF. (415) 820-3907. 8pm-12am, free. SF Indiefest and Black Rock Roller Disco present a Black Friday roller disco party inside the Women's Building auditorium. Disco costumes encouraged! Skate rentals will be provided, or bring your own.

### SATURDAY 30

#### CITIZEN JOURNALISM SYMPOSIUM

East Bay Media Center, 1949 Addison, Berk. 3pm, free. Live streamers, bloggers and social media mavens will converge for a series of conversations on citizen journalism, featuring those who helped capture Occupy Wall Street protests and a discussion led by host Clark Sullivan on ethics in citizen journalism. Bring your smartphone, laptop, curiosity, and enthusiasm.

### MONDAY 2

#### WORLD AIDS DAY FORUM

San Francisco LGBT Community Center, 1800 Market, SF. 6:30-8:30pm, free. This year's forum, titled "Getting to Zero in San Francisco: How Close Are We?" offers attendees the latest news on San Francisco's progress in fighting HIV/AIDS from experts in the field. They will also be informed about programs that are helping the city get closer to its goal of zero new HIV infections. The interactive town hall forum structure of the event enables it to be as informative as possible, and ensures audience engagement with the topic.

### TUESDAY 3

#### #GIVINGTUESDAY: PROJECT HOMELESS CONNECT

3200 California, SF. (415) 292-1286 or [sstickel@jccsf.org](mailto:sstickel@jccsf.org). 10am-8pm, free. People ages 12 and up are asked to come help put together personal hygiene kits for homeless people in San Francisco. Participants may come anytime during either of two shifts, which run 10am-1pm and 3-4:30pm. Afterward, everyone is invited to a Hanukkah Candle Lighting, which will begin at 4:30pm. The kits will be distributed by volunteers the following week at Bill Graham Civic Center Auditorium. This event is part of #GivingTuesday, which is a national day dedicated to charitable activities.



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# Why I'm resigning from the City College board

BY CHRIS JACKSON

**OPINION** When I worked in the state Legislature, a member once told an overly ambitious guy that there are those who get into politics to be someone and those who get into politics to do something, and we have enough of the first type.

Serving on the City College of San Francisco Board of Trustees was always a means for me to work to connect underserved communities to education and eventually economic empowerment.

One of the first measures that I passed while on the board was to expand City College's Community/Outreach Ambassador to the Mission and the Southeast campuses. Through this program, City College was better able to do outreach to underserved communities.

Be it by protecting CCSF's GED program or child care sites, working with community leaders to continue to make the Mission campus an educational jewel to its residents, or working with Bayview advocates to ensure the Southeast campus' survival and eventual growth, I came to the CCSF Board of Trustees on a mission to help ensure that our most vulnerable populations are given access to education as a means of equity.

Although I've had amazing success and even made a few mistakes along the way, I don't want anyone to doubt my continued passion and commitment to the communities that CCSF serves. It is this passion to do something and not simply be a figurehead that has led me to the difficult decision to resign from the CCSF Board of Trustees.

The Accrediting Commission of Community and Junior Colleges, an unelected and publicly unaccountable organization, seeks to change the values and charge of City College from an inclusive, community-based and student-focused college to a simple junior college that serves the few and shares the values of the corporate education reform movement.

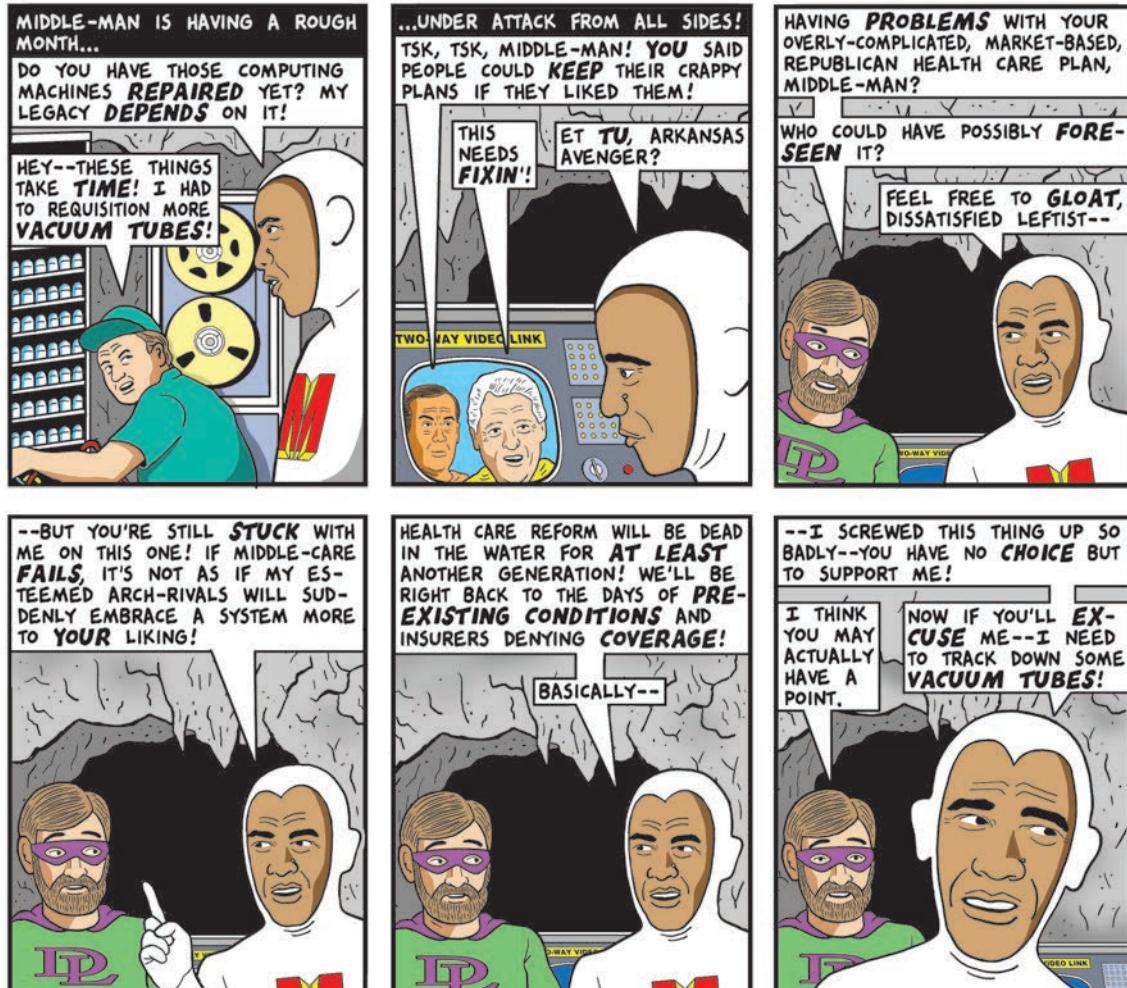


CHRIS JACKSON

Thank you for the opportunity to do something to make an impact in people's lives. Thank you for allowing me the opportunity to serve on the City College of San Francisco Board of Trustees. **SFBG**

Chris Jackson was elected to the CCSF Board of Trustees in 2008.

## THIS MODERN WORLD



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## We give thanks this holiday season

**EDITORIAL** We offer a lot of criticism here on the Guardian's editorial page, which is probably inescapable given the obvious failures of our political and economic systems to address the needs of the people and the planet and to uphold the progressive values that the Guardian and much of the Bay Area supports. We have so much potential, and it's sometimes maddening when we fall short of realizing it.

So, this week, in the spirit of Thanksgiving, we're going to put a positive spin on the civic scene and talk about some of the things that we're thankful for.

We're thankful to live in such a beautiful, vibrant place. San Francisco is one of the greatest cities in the world, both physically and culturally. And we're thrice blessed to have Marin County and the East Bay — particularly the progressive and diverse cities of Oakland and Berkeley — just a short bridge ride away. Layer on top of that the nearby Sierras, Sonoma County, and the coastline

from Point Reyes down to Santa Cruz and this is perhaps the best region on the planet.

We're thankful to have a functional, modern transportation system that offers plenty of good alternatives to the automobile. While there's certainly room for improvement, BART is an amazing transit system that closes the gap among the Bay Area's many diverse communities, while Muni does a good job at ferrying huge numbers of people around this bustling city. Caltrain is a great link down the peninsula and we're super excited to see it electrified and that transportation officials are working hard to connect downtown San Francisco to downtown Los Angeles with a long overdue high speed rail line. And we love how San Franciscans have embraced bicycles as an important everyday transportation option.

We're thankful that so many smart, interesting, creative people have been drawn to San Francisco and its environs. This is home to

recognized global leaders in pursuits ranging from technological innovation to progressive and environmental organizing and advocacy. We're proud of the political initiatives hatched here in the Bay Area, from marriage equality to criminal justice reform. We have a cornucopia of artists and musicians tucked into every little nook of the city, from the stage of Slim's to the studios of surreal Hunters Point Shipyard. And the locals here cook up some of the world's best culinary offerings, from a plethora of fancy restaurants to quickie taquerias to surprisingly bountiful food trucks.

And we're really thankful for you, the person reading these words. The Guardian has been around since 1966 because of the support of our readers, our advertisers, and our community, and we're grateful that you've all given us the opportunity to offer the news, views, and reviews that are helping to shape this wonderful place. Happy Thanksgiving. **SFBG**



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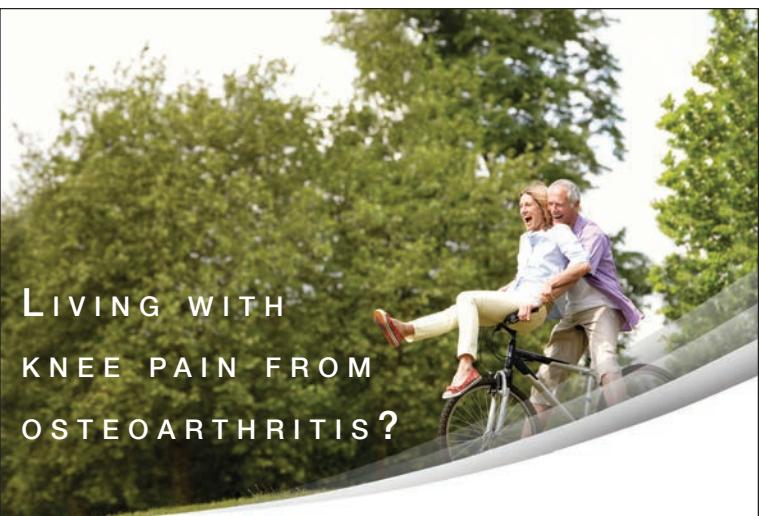
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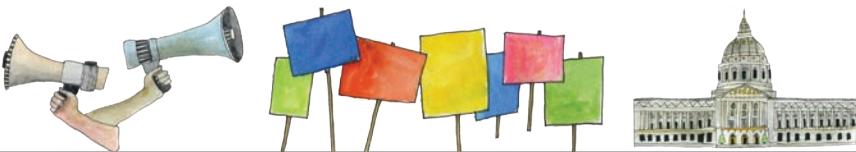


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## BART STANDOFF CONTINUES AS BOARD MODIFIES CONTRACT

The BART Board of Directors voted 8-1 on Nov. 21, with conservative young Director Zakhary Mallett in dissent, to approve a hard-won contract with its unions, after removing Section 4.8, the paid family leave section that the district says was inserted by mistake.

The motion also directed management to negotiate a settlement over that issue with its unions, which have already approved the contract and now must decide whether they are willing to do so again without that provision or whether the possibility of another BART strike is once again looming.

The next day, BART's largest unions, SEIU Local 1021 and ATU Local 1555, issued a joint statement: "We consider the Board's actions to be unprecedent and illegitimate, and we're considering our next steps, including possible legal action. The BART Board of Directors has disregarded the vote of more than 2,000 BART workers and has chosen to subvert the collective bargaining process, and we take their actions seriously."

After meeting in closed session for about two hours, Vice President Joel Keller began the open session with a motion to remove Section 4.8 from the contract, approve the rest, and direct management to negotiate with the unions.

Mallett, the 25-year-old newbie who lives in unincorporated West Contra Costa County but whose District 7 includes part of San Francisco, spoke first: "Even before this hiccup, I was not in the position to support this contract. I find it too costly."

But he was the only one to take that stance, with the rest of the directors calling the underlying contract a fair compromise, even if all said they couldn't support the paid family leave provision that would add anywhere between \$4 million and \$44 million to a contract that was already going to cost the district an additional \$67 million.

Director Gail Murray noted that the unions had given up raises for years when BART had budget deficits, and now that the district is running surpluses, it's reasonable to give workers raises that amount to about 2 percent per year for four years.

"Our employees kept the system going...They're the reason why we keep 40-year-old cars still running," Murray said, later adding, "To say this contract is not a good contract is wrong."

with each other and that we lost the lives of two employees," Director John McPartland said of the protracted labor negotiations and the fatalities that occurred while the unions were on strike Oct. 19. He called the contract "more than fair and equitable."

Director James Fang, who represents western San Francisco, sounded the strongest criticisms of BART management and negotiators. "Yes, it was a mistake, but nobody has come forward and said 'there was a mistake and I'm responsible,'" Fang said, later adding, "The ones who signed this must be held to account."

Fang then went further, albeit without specifics, when he said, "Every bit of management advice we've received has not worked out to the district's best interests."

Director Robert Raburn echoed Fang's calls for accountability: "I'm still not clear on how that [contract provision] arrived and it hasn't been accounted for by anyone at the district who said 'I am responsible.'"

But he also said that the provision was clearly an error and not something arrived at through the negotiations: "Both parties agreed on a \$67 million package and we should keep that intact because it's fair."

Reached by the Guardian while union leadership was conferring to plan next steps, SEIU Local 1021 Political Director Chris Daly told us, "We are about as up in the air as we've ever been."

He called it "unlikely" that union leadership would simply submit the board-revised contract to an up-or-down vote by union membership, saying that he doesn't think it would be approved.

And Daly echoed the concerns expressed by several BART directors about how this mistake happened and why nobody has taken responsibility or been held accountable: "If I were on that board, I'd have the general manager's head, there's no two ways about it." (Steven T. Jones)

# SH!T H@#PENED

11.20-11.26.2013

The rest of the board agreed, even while acknowledging it is more than they hoped to pay given the district's capital needs and aggressive expansion plans.

"We're probably paying more for this than we anticipated we would pay, and labor is probably giving up more than they want to, but that's the nature of collective bargaining," Keller said, who also began what turned into a chorus of criticism for how district negotiators signed off on a provision the board never agreed to.

"We ended on a sloppy note and that's regrettable," Keller said, pledging that if he's elected president next month — an ascension that is customary for the vice president — he plans to launch a full investigation into what happened.

"I'm pained that we put ourselves in such adversarial positions

## ! SF GENERAL REDUCES PSYCH CARE

A 22-bed psychiatric unit at San Francisco General Hospital will be taken out of service, and reopened only if the facility experiences a high caseload of patients exhibiting the worst signs of psychiatric crisis.

As of Nov. 19, five patients were receiving care in that unit, 7B, according to spokesperson Rachael Kagan. None had symptoms that rose to the level of requiring acute care. Instead, they were classified as sub-acute patients, a distinction that essentially means they didn't present an immediate threat to themselves or others.

But under a new policy that will take effect after they have been released, all 22 beds in 7B will be closed — unless they are needed for acute patients who do reach that critical threshold. The unit will be staffed only if patients can't be accommodated in the hospital's other acute psych unit, which has 21 beds.

The decision was made in response to a changing financial picture under federal health care reform, Kagan explained.

"There is a big push ... to ensure hospitals are only providing acute care," Kagan said, and this trend is driving efforts to reduce sub-acute patients. "It fiscally makes more sense," she added, because insurers pay higher rates for acute care than for lower levels of treatment.

Yet some hospital staff members are nervous about the implications of this shift, because it means fewer patients will be able to access psychiatric care at SF General unless they represent a danger to themselves and/or the general public — at a time when demand for these services is on the rise.

"To us, it's a matter of priority for the city," said Brenda Barros, an employee at SF General who is active with hospital union SEIU 1021. "Do you want to take care of these people, or don't you?"

Some staff members are doubtful that 7B will reopen. An internal SF General memo issued Nov. 18 informed the 7B staff: "Our census will be gradually reduced until we won't have any more patients. Then 7B will be closed." The memo added, "this came from [SF

General CEO] Sue Currin due to budgetary constraints."

However, a second internal memo went out the following day, to "clarify" the first one. In that message, Nursing Director Kathy Ballou wrote: "We are not closing psych beds or any beds." Instead, beds in 7B would be closed unless "we get acute patients needing that level of care," she wrote. "As in other hospitals, we are accountable to our operating budget."

Further complicating matters, said Barros, is that patients can fluctuate rapidly between needing acute care and a lower level of attention. "They absolutely can swing back and forth." She added that patients initially requiring a lower level of care could experience worsening conditions if they're unable to secure an appointment in time to get help, and delays are very common.

Kagan emphasized that the unit wasn't being closed down, but did confirm that sub-acute patients would no longer be able to receive treatment in 7B. Instead, those patients will be placed with various service providers throughout the city, she said. "The goal is to move the patients to their appropriate placement."

Meanwhile, this shift coincides with an overall rise in city-wide demand for psychiatric services. According to a report delivered to the Police Commission earlier this year, SF General had 6,293 patient admissions for psychiatric holds in 2012, a sharp increase from 5,837 in 2009.

While there were deep cuts to the city's Department of Public Health during the economic downturn, Mayor Ed Lee has recently trumpeted a boost to city coffers thanks to growing economic activity. But if the city's financial health has improved, it seems odd that its safety-net hospital would be put into the position of reducing psych care due to budgetary pressures when that kind of care is sorely needed.

For Barros, it's a matter of whether or not city officials will decide to allocate more funding for mental health services. "If they don't have enough money in Public Health," she said, "then they need to put more into Public Health." (Rebecca Bowe)



# DAVID HOCKNEY A BIGGER EXHIBITION

Celebrated British artist David Hockney returns to California with an exhibition assembled exclusively for the de Young. Expansive in scope and monumental in scale, this is the first comprehensive survey of his 21st-century work.

Renowned for his use of traditional materials as well as evolving technologies, Hockney has created new art in an array of media, from watercolor on paper to iPad drawings, and oil on canvas to digital movies.

David Hockney, *Yosemite I, October 16th 2011* (detail). iPad drawing printed on 6 sheets of paper, mounted on 6 sheets of Dibond. © David Hockney, 2013

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BY REBECCA BOWE  
rebecca@sfbg.com

**NEWS** As a kid, Turcilo Caldera would climb into his father's big rig and accompany him on runs to the Port of Oakland. "He would sit me on his lap and show me how to drive," he remembered.

Originally from Nicaragua, Caldera came to California at age 5 and grew up in San Francisco's Excelsior District. Now 30, he too is a trucker.

Speaking by phone around 8:30pm on a recent Friday, on his way to Stockton to drop off a shipment, he recounted how he'd arrived at the port at 5am and waited in line until 8:30am, only to move to a different line to pick up a load. "I ended up leaving the terminal around 10," he said. That's when he started getting paid.

Companies pay by the load, regardless of the time it takes to wait in line. Caldera works 12 to 13 hours a day.

He recently became a member of the Port of Oakland Truckers Association. It's not a union, since truckers are classified as owner-operators rather than employees of the companies that hire them. Nevertheless POTA, which represents several

# Heavy-duty problems

Hundreds of local truckers threaten quasi-strike, saying job security and clean air aren't mutually exclusive

hundred owner-operators, reflects the truckers' attempt to ban together for better working conditions.

Truckers never know what they're hauling, but it's safe to assume that major retailers — Walmart, IKEA — are expecting shipments in advance of a holiday shopping blitz. While some companies anticipate a bump in profits, POTA and hundreds of other port truckers are facing potential job loss come New Year's Day.

At a Nov. 22 meeting, POTA membership voted unanimously to begin a work stoppage at the port, starting Wednesday (11/27). "We don't want to stop working, we need to make a living," said Roberto Ruiz, a POTA member. "But this is the only thing they respond to."

On Jan. 1, 2014, when new clean air regulations go into effect, hundreds of independent truck drivers will lose work as their vehicles fall out of compliance. They can't afford

to pay out of pocket for trucks that are compliant with new emission control regulations. Many face a tough time getting loans, and those who have dodged the bullet by securing a loan now find themselves in a worse financial crunch than before.

Many could be forced out of jobs completely. By the Port's estimates, around 80 percent of the roughly 6,000 registered to service the Port are set to be in compliance. POTA estimates 800 truckers could be impacted.

POTA's vote to stop work followed a series of meetings with Oakland Mayor Jean Quan and Deputy Mayor Sandré Swanson, as well as representatives from the Port and the California Air Resources Board (CARB) to try and hash out a solution.

In meetings, POTA asked city officials and CARB to identify funding to help those in danger of job loss retrofit their vehicles to comply with the clean-air regulations. They

also proposed some solutions: They want fees billed to shipping customers for the time truckers must spend waiting in line for the loads they haul, to help offset the cost of buying and maintaining compliant trucks.

The Jan. 1 ban on older trucks is part of a broader effort to alleviate air pollution in surrounding West Oakland, where cancer and asthma rates are abnormally high. The Port's system of loading cargo shipments results in long lines idling for hours, leading to a chronic congestion problem that has fouled the air. Before the problem was addressed, "Ports were where old trucks went to die," explained Isaac Kos-Read, a Port of Oakland spokesperson. "Old trucks were the worst polluters on the road."

West Oakland, known for its iconic shipping cranes, has traditionally been a majority African American neighborhood with lower income levels than the surrounding

Bay Area. The demographic is beginning to change as comparatively well-heeled newcomers settle in, but it was an economically disadvantaged community of color who disproportionately bore the brunt of harmful air pollution for decades. Switching to low-sulfur fuel for shipping vessels has helped the port make drastic reductions in air pollution, but harmful emissions linked to asthma are still emanating from truck tailpipes.

The rule change will lead to what is indisputably an environmental improvement. But that benefit doesn't have to come with the tradeoff of job loss. State funding was made available in 2011 to help financially strapped truckers afford new rigs or retrofits — but the funding has now vanished, and truckers who are late in pursuing compliance are finding doors shut all the way around.

In December of 2011, the California Air Resources Board made \$58 million available to the owners of 2,100 trucks across California "to replace their retrofitted trucks with newer trucks," Karen Caesar, a CARB spokesperson, explained in an email. About 1,700 of those could legally service the Port of Oakland.

The funding came from a



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\$4.5 billion set-aside created by Proposition 1B, a transportation bond approved by voters in 2006. The \$58 million was available for truckers who had installed filters to comply with an earlier regulation limiting diesel particulates.

In theory, the funding was enough to award all 2,100 trucks more than \$25,000 apiece. That's an amount that Frank Adams, an organizer with POTA, told the *Guardian* would be adequate for affected truckers to get compliant without going underwater.

But that's not what happened. "Applications for 970 trucks were received," Caesar explained, bringing the total funding request to \$24 million. But in the end, CARB awarded grants to just 359 trucks, disbursing \$10 million. The rest of the money was reallocated to other air-quality improvement programs, Caesar said.

And since the remaining funding is now gone, neither the city of Oakland nor CARB has come up with any other answers for the truckers. "We've been meeting with them on a regular basis to see if there are other funding sources," Kos-Read said. "We want to help all the truckers." But the meetings clearly haven't been productive, since POTA's stag-



ing a work stoppage during the busiest shopping week of the year.

CARB officials emphasize that truckers can still take road work even after they're banned from ports, but Caldera says it's not that simple. "If my dad were to decide to run up and down California, he wouldn't be home like he is now," he said. Road work means being away from home for possibly long stretches, and it's unclear whether enough of those jobs exist to make up for the port jobs that will be lost.

The truckers represent a predominantly immigrant workforce, with many native speakers of Chinese, Punjabi, and Spanish. "Most of the truckers don't speak English, let alone write good English," Adams

said. He guesses that's why some didn't apply for CARB funding.

Yet CARB officials say they sent out materials in various languages and held outreach events. As for those now trying to stave off job loss, "It's not as if this blindsided anybody," Caesar said.

Caldera's truck is compliant, but only because he borrowed \$50,000 from a relative to purchase the \$72,000 rig, which replaced a 2006 truck purchased on loan. Today, "I'm still paying that loan, which is \$680 a month," he explained. "But it's not as much as I'm paying for my new truck."

Truckers' financial problems go deeper. Caldera estimates that fuel costs eat up around 40 percent of

his earnings. There are insurance payments, registration fees, maintenance and other associated costs, all borne by the truckers and not the companies that hire them.

As it turns out, selling cheap Chinese goods to American consumers is rather lucrative. Delivering said goods by truck is not, even though it's integral to the business.

Then there's the restroom problem. A Port a Potty was recently installed near the Port entrance, Caldera said, but it's only a partial solution. Truckers aren't supposed to exit their vehicles while they're waiting. "If you decide to go to the bathroom you have to leave your spot in line," but that just means more unpaid

time sitting in line. "So we have to carry bottles in here," he said. "These are awful conditions. This is something that I imagine in a third world country where people have no rights."

Now, with a work stoppage looming, the truckers could also wind up entangled in legal problems since they have no union and no authority to strike. "It's a complicated and unclear legal situation that they're in," said attorney Dan Siegel, who is advising POTA. "Because they're 'owners,' they're not considered workers under labor laws ... they are subject to punishment for anti-trust violations."

"They cannot illegally block streets," said Kos-Read, the port spokesperson. "Our goal is to respect the trucker's free speech rights and keep commerce flowing."

On Nov. 21, POTA members visited the International Longshore and Warehouse Union seeking support. Clarence Thomas, speaking as a rank-and-filer of the ILWU Local 10, said union or no, the truckers deserve to be treated fairly.

"For many years, trade unionists have looked at those workers as having a sweatshop on wheels," Thomas said. "We don't want to see anyone at the Port being exploited." **SFBG**

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## NEWS

SUP. HARVEY MILK, LEFT, AND MAYOR GEORGE MOSCONE IN 1977. AP PHOTO



## More than a memorial

Milk, Moscone march focuses on progressive organizing

BY STEVEN T. JONES

[steve@sfbg.com](mailto:steve@sfbg.com)

**NEWS** When Mayor George Moscone and Sup. Harvey Milk were assassinated in their City Hall offices on Nov. 27, 1978, San Francisco changed in innumerable ways. Among those ways is the city lost two of the leading progressive advocates for renters and affordable housing ever elected here.

Today, as San Franciscans mark this tragedy with their annual memorial march, organizers and activists have broadened and elevated the event by enlisting the support of 20 community organizations now doing work to combat the eviction, gentrification, and affordable housing crises that are gripping the city.

"We wanted to make this even more than just a candlelight vigil," David Waggoner, one of the organizers of the event, told the Guardian. "We want to use this time to remember Harvey and George's legacy in really fighting for the underdog."

He noted that attendance at the march has waxed and waned from year to year, but the coalition putting this one together promises to have a strong turnout this year because of the surging progressive activism around housing issues and the need to organize the community to save the soul of the city.

"There is very little to stop what's happening with the rapid gentrification," Waggoner said, but he also noted, "By building coalitions, the same way Harvey and George did, we can fight."

"We're not only honoring the history of Harvey Milk and George Moscone, but we're honoring their legacy by making them relevant today," Brian Basinger, head of the AIDS Housing Alliance/SF, told us. "The Milk March is going to be very exciting. We have over 20 community groups invited and helping us put it together."

Basinger said the progressive activism will continue through the 25th annual World AIDS Day on Dec. 1, and that participants in both

events will be asked to present their demands to the city for dealing with the AIDS and housing crises. That list will be presented at City Hall during a noon rally on Dec. 2.

He said that affordable housing issues are LGBT issues given that nearly 30 percent of the city's homeless population identifies as LGBT, while that identification makes up just 15 percent of the overall city population.

"Those of us who are lucky enough to talk to the folks who knew Harvey remind us that it's about coalition-building," Basinger said, noting that many of Milk's contemporaries are now being forced to leave the city by evictions or economic displacement.

One voice from that era who is still around and active is gay activist Cleve Jones, who was an intern in Milk's office at the time of the assassination and wrote a poignant guest editorial in the Nov. 21 issue of the Bay Area Reporter about what Milk and Moscone advocated.

"They fought for renters, honored labor, and built coalitions to connect, not divide, us from each other," Jones wrote. "They would, I'm sure, be pleased by the progress that has been achieved on some of the issues they cared about. But they would be alarmed by the growing chasm between rich and poor, they would be angered by the evictions of the elderly, disabled, and people with AIDS. They would be fighting to keep City College open and they would be outraged by the violence and despair experienced by so many in our city's neighborhoods."

Organizers of the event say they think this is just the kind of memorial that Milk and Moscone would have wanted.

"We want the housing crisis to be front and center," Waggoner said. "We want this to be a time for people to connect with the legacy of Milk and Moscone in a very direct way." **SFBG**

*The march begins at 7pm in Milk Plaza, Castro and Market streets, and continues with a rally outside City Hall.*

ATTORNEY JOHN BURRIS, RIGHT, WILL SUE ON BEHALF OF D'PARIS WILLIAMS, LEFT, WHO CAN BE SEEN BLOODYED AFTER SF POLICE ALLEGEDLY BEAT HIM.



VIDEO STILL: [HTTP://YOUTUBE/ASBK2484U](http://YOUTUBE/ASBK2484U); AP PHOTO BY JEFF CHIU

# Brawl fallout

BY JOE FITZGERALD-RODRIGUEZ

[joe@sfbg.com](mailto:joe@sfbg.com)

**NEWS** D'Paris "DJ" Williams spent his day the same way many San Franciscans did Nov. 15, watching young Miles Scott, aka Batkid, rescue a damsels in distress to the cheers of thousands.

Williams, 20, then biked from downtown to visit relatives in the Valencia Gardens housing project in the Mission District. It was there, as the nation continued cooing over the caped crusader, that two plainclothes police officers pulled Williams onto the ground. Police said they initially pursued Williams into the housing complex because he was coasting his bike on the sidewalk, a traffic violation.

That's when all hell broke loose.

Neighbors quickly came to Williams' defense, fists at the ready. The ensuing brawl was recorded on video and quickly went viral nationally. Fast forward two weeks and two protests later, and Williams' family has joined with prominent attorney John Burris to sue the SFPD, for allegedly using excessive force and violating Williams' civil rights.

"The violence is the grave matter of the entire thing, and the illegal detention and subsequent arrests," Burris told the *Guardian*. He has not yet filed suit.

As the video went viral, allegations of improper police conduct abounded. Police are now crying foul, too. SFPD Chief Greg Suhr called for wearable cameras for police officers, saying he's confident recordings would clear police of wrongdoing.

The question that haunts the community around Valencia Gardens, though, is not only about the use of force. Residents wonder if

the police profiled Williams because he's black.

Was he really stopped because of a traffic violation? Or was that just legal justification for the police to search him on suspicion that he was carrying a firearm or controlled substance, which would amount to profiling?

## TWO SIDES OF THE STORY

D'Paris' stepfather, Frank Williams, told the *Guardian* that his son was in disbelief immediately following the ordeal.

The elder Williams related the story DJ told him.

While walking to his grandma's house in Valencia Gardens, DJ walked with his bike for a bit, then sat on it and scooted it with his feet. Some people he didn't recognize got out of a car nearby, calling "hey come here, come here." As Williams stood in the doorway, "They grabbed him by his jeans and pulled him out," the elder Williams said. "They kept pulling on him, and he's saying 'What did I do? What did I do?' as they started punching him on the side of the face, and dragged him out."

The police shared a different version of the story with reporters.

The plainclothes officers, who remain unnamed, identified themselves as police and displayed their badges, according to the SFPD account. When Williams "failed to comply" with their orders to stop, they caught up to him and attempted to detain him.

"He became combative, resisted arrest, and multiple subjects came out of that residence and formed a hostile crowd around the officers," said Officer Gordon Shyy, a SFPD spokesperson.

When the *Guardian* asked him to explain the officers' actions in

## SFPD incident at Valencia Gardens brings new questions, lawsuit

more detail, Shyy said he didn't have that information. The SFPD did not make the incident report public, but Shyy had a copy.

The reason the brawl broke out remains under dispute, but what happened next was captured on video and posted to the Internet.

As the plainclothes officers tried to subdue Williams, a neighbor took a swing with a cane that nearly hit an officer. A policeman threw haymaker punches at a neighbor as bystanders shouted them down. In the end, Williams and three of his cousin's neighbors were taken into custody.

Williams' sister was there, too, watching them fight as she held her newborn.

Video shows the four men who were detained scraped and bloodied, and Williams was bleeding and bruised as the officers took him in. All were taken to San Francisco General Hospital.

Williams was charged with felony assault with a deadly weapon, which Shyy said was for biting an officer. He was then discharged pending further investigation, the District Attorney's Office told the *Guardian*. Public Defender Jeff Adachi said the city doesn't usually pursue such cases.

"The reason you discharge cases is, you can't prove them," Adachi explained.

While Shyy maintained that the officers pulled him aside because he was riding his bicycle on a sidewalk, those officers were outside Valencia Gardens for a particular reason. Part of a SFPD squad called the Violence Reduction Team, their unit is tasked with pulling guns off the streets.

"What were these guys doing stopping DJ for a traffic violation?"

CONTINUES ON PAGE 16 >>



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BAY GUARDIAN

## NEWS

CONT>>

wondered Travis Jensen, a friend of Williams who publicized the incident on Instagram. It's a fair question: The Violence Reduction Team isn't exactly known for pulling over bicyclists.

### GUN HUNTERS

AK47s, .45 handguns, semi-automatics, guns hidden in waistbands. That's what the Violence Reduction Team seeks to do away with when they hit the streets.

SFPD spokesperson Gordon Shyy credits the team with a drop in citywide homicides. It has certainly been busy.

The Violence Reduction Team arrested 20 suspects during last year's Fleet Week, a press release from the SFPD announced, touting the unit's success. That Halloween, they nabbed six more guns. Just last month they made 10 arrests, pulling even more firearms off the street, Shyy said.

"The VRT officers were on their regular patrol for their shift, it had nothing to do with the Batkid event," Shyy told the Guardian. "VRT is tasked to patrol high crime areas and conduct pro-active policing to prevent violent crimes from occurring."

When asked directly if the officers stopped Williams because they suspected he had a gun, Shyy repeated that they lawfully detained him because he illegally rode his bicycle on the sidewalk. "If officers lawfully detain a person, and can articulate a cursory pat search of that person, they may do so," he said.

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Adachi put it another way. When a person is stopped for an infraction, "the expectation is there's a ticket drawn up and a person is sent on their way."

Based on what Shyy read to us from the police report, the officers at the scene seemed to enter the situation believing Williams could be armed. "Williams continued to resist by pushing his upper body against the sidewalk and tried to get to his feet. Williams was unhandcuffed and unsearched at this point. From my knowledge and experience I know this is a high crime area and people in this area often carry weapons. I believed if Williams were able to free himself from us, he may attempt to access a weapon."

Ultimately the officers only found two things on D'Paris Williams: juice and a cupcake.

### SHAKEN, BUT NOT DETERRED

Williams' cousin Dave lives in Valencia Gardens. Dave, who refused to provide his last name because he feared retaliation, says Williams rode his bike to a Goodwill store that day to apply for a job. Dave, 36, invites some of his younger distant cousins, including Williams, over for what he calls a "positive hype."

"They're over here like every day. We have a big family, we're very lovable," he said.

Williams' sixth grade science teacher, Norm Mattox, told the Guardian he was in school at City College, known as a young man with prospects.

"He's someone we think can get out of the neighborhood, get out of the projects," he said.

That's why D'Paris was in disbelief too, his stepfather told us. "I did question my son about it. Why would they follow you? Explain this to me," the elder Williams told the Guardian. He fears his son was targeted for being the wrong color, in the wrong place, at the wrong time.

That's why Burris took the case. "The young people need to know there is a place to go, that you don't have to accept this level of brutality by an officer," he said. "The legal issues themselves, are an illegal detention, illegal arrest, and use of excessive force. [These are] federal civil rights violations."

D'Paris took that to heart. The younger Williams told his father something had to change, that he was determined that something good had to come from this.

"He kept repeating it. 'This has got to stop. Got to stop. Got to stop,'" the elder Williams said.

"It makes a dad proud to hear that." [SFBG](http://SFBG.COM)

## "YOU DON'T HAVE TO ACCEPT THIS LEVEL OF BRUTALITY."

ATTORNEY JOHN BURRIS

When officers took Williams to the ground, they searched him for weapons.

The Guardian contacted former Tiburon Police Chief Peter Herley, who previously served as president of the California Police Chief's Association, to ask if plainclothes officers responsible for seizing guns would take the time to cite a bicyclist for a traffic violation.

"Generally they don't do it, because it may blow their cover," he said. "If the violation was grievous enough, maybe. Usually a plain clothes unit wouldn't do it."

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Mark your calendars! Friday Nights at the de Young returns for its 10th season on March 28, 2014.

[deyoungmuseum.org/fridays](http://deyoungmuseum.org/fridays)

Images (clockwise from top left): Photograph by Adrian Arias; photograph by Anastasia Kuba; photographs by Justine Highsmith; photograph by Alexander Renfrew-Olson; © Fine Arts Museums of San Francisco

Friday, November 29

6–8:45 pm

FREE EVENTS

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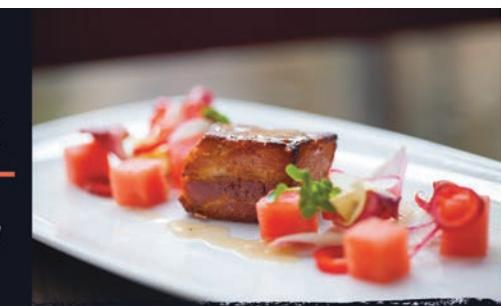


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# FOOD + DRINK



BY MARCIA GAGLIARDI  
[culture@sfbg.com](mailto:culture@sfbg.com)

**TABLEHOPPING** Two new little cafés that will rock your world, a special Hanukkah dinner, and killer pastrami.

## L'chaim!

by for Danishes and turnovers, or a bagel with herbed farmer cheese, and there's also a "lunch box" of the day, with a savory pie and dessert. Mmmm, pie! You can also get some sweets from Wholesome Bakery (think ice-cream sandwiches, cookie sandwiches, and donuts) and A Spoonful of Sugar (offering brioche doughnuts and cupcakes), plus coffee and espresso from Wrecking Ball Coffee. Hours are Mon–Fri 9am–4pm.

### BALLIN' ON A BUDGET

Okay, so a \$55 dinner isn't exactly a budget item, but a four-course Hanukkah menu is too damn cool to not get fired up about it. Chef Charlie Kleinman of Wexler's (568 Sacramento, SF. [www.wexlerssf.com](http://www.wexlerssf.com)) in the Financial District will be serving this special menu Nov. 29–30. It's inspired by the Kleinman family's own traditional Hanukkah dinner, so don't be surprised when the brisket is served family-style. The menu includes roasted duck matzo ball soup, latkes, brisket braised in mead, potato kugel, roasted carrots, and of course sufganiyot, aka jelly doughnuts, for dessert. There are also Hanukkah-inspired cocktails! L'chaim! Reservations can be made by calling the restaurant at 415-983-0102 or hopping on the Wexler's homepage. Jump on this quickly, seating is limited.

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AT SHORTY GOLDSTEIN'S  
PHOTO BY TABLEHOPPER



#### YOU GOTTA EAT THIS

Isn't it crazy that Thanksgiving and the first day of Hanukkah are the same day, Nov. 28? (Hanukkah officially begins the 27th at sundown.) Downtown sandwich spot **Shorty Goldstein's** (126 Sutter, SF. [www.shortygoldssteins.com](http://www.shortygoldssteins.com)) is getting in on the fun this week with some "Thanksgivukkah" specials like turkey matzo soup. Shorty's will be open on Black Friday, which is very useful info for all you shoppers who need something substantial to fuel up on.

Chef-owner Michael Siegel features a number of family recipes on the menu, from rustic knishes to chopped liver, and some excellent house-made pastrami. One thing Siegel has really dialed in of late is the rye bread — it turns out the restaurant is making its own bread now, so the sandwiches are registering extra-high on the tasty meter. Go for simpler picks like pastrami or corned beef on rye, or the Rachel (a Reuben made with pastrami). On the days when you need some home cooking, don't miss the prakas: beef-stuffed cabbage with a sweet and sour tomato sauce. Good stuff. Salted caramel egg cream. Whoa. It's a casual and popular lunchtime spot that also happens to be open for breakfast too: Bagel and egg with pastrami and cheddar? Oh, hell yes. **SFBG**

*Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at [www.tablehopper.com](http://www.tablehopper.com). Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.*

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#### Mission Ink

Known for their friendly and talented staff, Mission Ink has been open over three years for those looking for a body art fix, whether it's by appointment, on a whim, or three-sheets-to-the-wind (in which case they'll kindly suggest you rethink that decision). With artists varying in specialties and styles, the memorable staff will make sure you get the exact ink or piercing you want in a well-lit, clean, and professional environment, located in a kooky fun building to boot. Hey, five-star yelp reviews don't lie! They offer private booths for both tattooing and piercings if you're shy, but rest assured you'll feel comfy and relaxed in this chill Mission tattoo parlor.

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# THE SELECTOR



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WEDNESDAY 11/27

## • SNOOPY!!!

Charlie Brown and friends come to life in 42nd Street Moon's holiday show, *Snoopy!!!*, based on the classic *Peanuts* comic strip by Charles M. Schulz. Sing along with "Chuck," Peppermint Patty, Lucy, Linus, and Sally, Woodstock, and — primarily — Snoopy, the focus of this sequel to the evergreen *You're a Good Man, Charlie Brown*. From the songwriters who brought you the Marx Brothers musical *Minnie's Boys* come sweet little numbers like "Where Did That Little Dog Go?" (hint: check the roof of his dog house). (Kirstie Haruta)

Through Dec. 15, \$25-\$75

Previews tonight, 7pm and Fri/29, 2 and 8pm

Opens Sat/30, 6pm; runs Wed-Thu, 7pm; Fri, 8pm; Sat, 6pm (family/student matinee Dec 7, 1pm); Sun, 3pm

Eureka Theatre

215 Jackson, SF

[www.42ndstmoon.org](http://www.42ndstmoon.org)

161 Erie, SF  
[www.publicsf.com](http://www.publicsf.com)

THURSDAY 11/28

## • LIFE TIME TURKEY DAY 5K

Yes, yes, you've long designated this day as "Slothfest 2013," and are planning to stuff yourself with stuffing — and everything else on the table, for that matter. But take a moment (probably about 30 of them, if you're an average jogger) to rev up your metabolism and help less-fortunate locals by participating in the Life Time Turkey Day 5K, a point-to-point fun run that starts in SOMA and winds down Embarcadero and up Howard, eventually ending at City Hall. Proceeds benefit the SF and Marin food banks, and participants are asked to bring non-perishable items to donate at the starting line. (Cheryl Eddy)

8am, \$20-\$49

Starts at Terry Francois at Third St (behind AT&T park), SF

[www.turkeyday-5k.com](http://www.turkeyday-5k.com)

• 4 ALL TOUR WITH  
NADASTROM, SALVA,  
AND SINDEN

Where's that bag of Thanksgiving-related metaphors? Food? Let me try again. Still food? Every. Fucking. Year. Well, don't get confused whether this show constitutes a three- (one of the acts is a duo) or four-course meal. It's a pre-holiday smorgasbord of ... ugh, I can't do this. Listen, you know these guys: SF's Frite Nite labelhead Salva, UK cross-pollinating producer Sinden, and DC's "progenitors of moombahton" Nadastrom, all who have seemingly begun collaborating after transplanting to the LA beat scene, releasing an "All Posse Cut" in preparation for this tour. Go eat it up with your ear holes. (Ryan Prendiville)

9pm-3am, \$15

Public Works



FRIDAY 11/29

## • THE VELVETEEN RABBIT

I propose we rename Black Friday "Bunny Friday" in honor of ODC/Dance, which for the last 26 years, on the day after

Thanksgiving, has welcomed audiences both young and not so young to *The Velveteen Rabbit* — the company's delightful, non-sentimental show about love and affection, growing up, and growing old. The 90-minute piece still works because of its quality ingredients. KT Nelson's smart and clean choreography is demanding but keeps a child's perspective in mind. Benjamin Britten's recorded score could have been composed for *Velveteen*, while Geoff Hoyle's masterful narration, in fact, was. And if you ever loved Brian Wildsmith's color-saturated children's book illustrations, you'll adore his designs for the stage. (Rita Felciano)

Fri/29-Sun/1 and Dec 8 and 15, 2pm; Dec 5-6 and 12-13, 11am; Dec 7 and 15, 1 and 4pm, \$20-\$75

Yerba Buena Center for the

Arts  
Lam Research Theater  
700 Howard, SF  
[odcdance.org/velveteenrabbit](http://odcdance.org/velveteenrabbit)

Castro Theatre  
429 Castro, SF  
[www.castrotheatre.com](http://www.castrotheatre.com)

## • PRETTY LIGHTS

• Among an increasingly fragmented (and crowded) landscape of popular electronic music, the sound of Colorado's Pretty Lights



has stood out by being assuredly familiar, tied into the fabric of Southern hip-hop, R&B, and blues. So it would make some sense that among his peers Derek Vincent Smith would risk the potentially retrogressive move of bringing a live band into what has now become an arena-sized EDM light show. But for Smith — whose recent *A Color Map of the Sun* was pressed on vinyl — analog isn't so much the future but the present. (Prendiville)

Tonight with Tycho, the Grouch and Eligh, Odesza

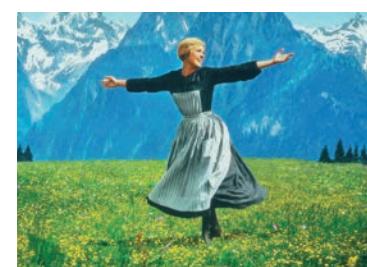
Sat/30 with Tipper, Ana Sia, Paul Basic

7pm, \$45-\$70

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[www.apeconcerts.com](http://www.apeconcerts.com)



that this week you'll find do-re-mi at the Castro Theatre, in costume, for the annual *Sound of Music* sing-along? (Kaylen Baker)

Nov 28-Dec 8, 7pm (also Sat-Sun, 1pm; no evening show Sun/1; no shows Mon/Tue/3 or Dec 6), \$10-\$15

CONTINUES ON PAGE 21 >>

CONT>>

## SATURDAY 11/30

### RED FANG

Portland, Ore., quartet Red Fang made its name on riff-heavy bangers, clever videos, and constant touring. On *Whales and Leeches*, the band's second album for Relapse Records, the hard-



charging fuzz is back, and there's a video featuring "beer zombies" already in the works. Thanks to that hectic touring schedule, though, Red Fang had only two months to write the record, which resulted in a welcome embrace of some of its more idiosyncratic sonic tendencies, glimpsed only briefly in the past. This approach also extends to song titles — listen for hard-charging single "Blood Like Cream" when the band returns to SF, site of some of its earliest successes. (Ben Richardson)

With Shrine, Indian Handicrafts  
8:30pm, \$18  
Slim's  
333 11th St, SF  
[www.slimspresents.com](http://www.slimspresents.com)

### SETH TROXLER

For the last few years this clown prince of Detroit has reigned like a king. Well, at least concerning Resident Advisor's annual poll, going from No. 3 to No. 2 to No. 1, consecutively. Depending on what you think of RA's readership (and popularity contests), this could roughly translate to "Best DJ in the World." Either way, in the same amount of time Troxler's releases have reduced to a trickle, likely a



result of co-managing a label (Visionquest), starting a restaurant, and, uh yeah, keeping up a

## FAMILY HANUKKAH CELEBRATION SEE SUNDAY/1



busy touring schedule. So catch the charismatically irreverent DJ firsthand, or hold your comments until the next poll comes out. (Ryan Prendiville)

With Felix Dickinson, Galen, Solar, Anthony Mansfield, Rich Korach, Jason Kendig, Dax Lee, Josh Vincent  
9pm, \$18  
Public Works  
161 Erie, SF  
[www.publicsf.com](http://www.publicsf.com)

## SUNDAY 12/1

### FAMILY HANUKKAH CELEBRATION

There's one more thing to be grateful about this Thanksgiving: Hanukkah's already begun! This year the Jewish Community Center of San Francisco is throwing a party, with wine and deliciously hot, oil-fried nosh catered by La Mediterranee. Get Bubbie bopping on the dance floor to live music performed by Octopretzel, the five-member kid-friendly genre-hopping Jewish group, and clap your hands to Isaac Zones on the guitar. All are welcome, even the goyim out there, and all are encouraged to bring your hanukiyah lit with candles to add to the light of the grand menorah, as well as an old favorite book as a donation to JCCSF's fundraiser for

Project Homeless Connect. (Baker)  
4pm, \$20  
Jewish Community Center of San Francisco  
Fisher Family Hall  
3200 California, SF  
[www.jccsf.org](http://www.jccsf.org)

## MONDAY 12/2

### ICONIC HAIR MOVIE NIGHT PRESENTS EDWARD SCISSORHANDS

That old shampoo can't be doing much to flatten your do, especially in this humid weather. Why not play it up then, and roll on down to Morphic Salon for this month's Iconic Hair Movie Night, where you can curl up for a showing of Tim Burton's *Edward Scissorhands* (1990).

Starring



then-couple  
Johnny Depp  
and Winona Ryder,  
this dark and  
tender cinematic

tale of star-crossed and finger-bladed romance in an unjustly square world might be just the thing to inspire dripping dreads, a bit of ginger fringe, or a frizzy beehive bonnet. The only damage done will be to your heart, which this film will pierce, through the deadly combination of compassion and extremely pointy scissors. (Kaylen Baker)

7pm, free (RSVP requested to [info@morphicbeauty.com](mailto:info@morphicbeauty.com))  
Morphic Salon  
660 Market, Suite 210, SF  
[www.houseofmorphic.com](http://www.houseofmorphic.com)

## TUESDAY 12/3

### DODIE BELLAMY READS CUNT NORTON

Patriarchal voices of classic literature getting you down? San Francisco author Dodie Bellamy felt the same way, so she did something about it. In the same vein as her book *Cunt-Ups*, Bellamy has taken the 1975 *Norton Anthology of Poetry* and "cunted" it in her own new collection of poetry, *Cunt Norton*, published by Les Figues. In 33 unabashedly erotic love poems, Bellamy

reimagines the history of English poetry, transforming the words of Chaucer, Shakespeare, Emerson, and



other celebrated writers into works that throb with fresh vitality. (Haruta)  
7pm, free  
City Lights Books  
261 Columbus, SF  
[www.citylights.com](http://www.citylights.com)

## THE NEWS: FRESH QUEER PERFORMANCE

Head over to the SOMArts Cultural Center the first Tuesday of every month to celebrate new, experimental, and in-progress works culled from the considerable talent lurking among the Bay Area's queer artists. This month, it's a showcase of contemporary dance and movement art curated by performer Jesse Hewit: the inimitable Mica Sigourney; drag duo Bellows; "anti-dance" maker Abby Crain; Detour Dance duo Kat Cole and Eric Garcia; Kathleen Hermesdorf,



director of La Alternativa/Alternative Conservatory; dancer and explorer of social issues Phoebe Osborne; SALTA members Mara Poliak and Maryanna Lachman; body/age/sex-positive dance troupe Sextitude; and community-building women's dance group Viv. (Haruta)

7:30pm, \$5  
SOMArts Cultural Center  
934 Brannan, SF  
[www.somarts.org](http://www.somarts.org) **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Flr., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to [listings@sfbg.com](mailto:listings@sfbg.com). Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BY EMILY SAVAGE  
arts@sfbg.com

**TOFU AND WHISKEY** Of course Morrissey would name his long-awaited memoir *Autobiography* (Putnam Adult, 464 pp., \$30). The legendarily morose British pop singer and former Smiths leader has always seemed a bit larger than life.

The book already came out in the UK (and France) in October and was a huge sensation, topping best-seller lists, but US audiences have been forced to wait for the precious tome, twiddling their thumbs for its arrival, much like the infrequent uncancelled Morrissey live performance. The hardcover finally arrives state-side Dec. 3.

That said, the book on the life of the "Meat is Murder" singer-activist is worth the twiddling, if only for morbid curiosity. It's lengthy, uncanny, and packed with daggering insults toward other musicians (Johnny Marr), ex-presidents and royals (George W., Sarah Ferguson), and himself, along with drawn-out sections on his favorite poets, court cases, and desire to die. It covers his life from birth to present day.

People go crazy over Morrissey — there's even a *Mozipedia* book, published in 2010, so clearly the desire to hear it all in his own voice is there. I'll claim to be a Morrissey novice, comparatively. At least, I've never worn a bedazzled jean jacket to a fever-pitched Moz convention, so some revelations in the book were still eye-opening, though needing to be extracted from verbose prose.

The long-time vegetarian, proudly outspoken against the meat industry, writes instead mostly about his suicidal depressive past and his dreary youth — and he finally speaks to those rumors of his sexuality. Yup, he loved a man named Jake Owen Walters. Though he later released this statement about those sections of the book: "Unfortunately, I am not homosexual. In technical fact, I am human-sexual. I am attracted to humans. But, of course ... not many."

So Steven Patrick Morrissey, as he was known at birth, recounts a dark and uncomfortable childhood in Manchester, much of which was spun into early Smiths songs. But if we're comparing horrific childhoods, another recent memoir might outweigh every aspect

## DREADNAUGHT COVER; LIFE STINKS

LIFE STINKS PHOTO BY MARK MURRMANN

# Meat is murder



of Morrissey's sad complaints: that of **D.H. Peligro**, whose own bio, *Dreadnaught: King of Afropunk* (Rare Bird Books, 280 pp., \$13) came out in October.

Peligro — the complex, wild-man drummer of SF's Dead Kennedys, as well as (briefly) Red Hot Chili Peppers, and guitarist in his own band, Peligro — grew up "dirt poor" in St. Louis, Mo., where he was born in 1959. (He literally eats dirt as a punishment in one section.) Like Moz, he now eats a veg-heavy diet. "All that food we had growing up in the ghetto was poison, drained of any nutritional value. Being forced to eat that food was one of the reasons that later in life, even when I was strung out on heroin, I remained a fanatic vegan," he writes.

While the book opens with an extremely upsetting and grotesque strung-out hospital stay in a room with "puke green walls," one of many incidents for the drug-addicted musician, it quickly falls backward in time to his beginnings as a "Satan's Child," the name by which he was known as around town. He never met his father, was mercilessly beat by his oft-drunk stepfather, and lived in a hotbed of violence

and racial segregation in his early years.

And yet, despite all this, growing up in St. Louis also greatly influenced Peligro's interest in music, and fostered a space in which to learn rhythm and blues. His beloved Uncle Sam Carr, who introduced him to musical instruments, was the son of blues guitarist Robert Nighthawk (who supposedly was the first to play slide guitar). Peligro recalls playing Carr some Dead Kennedys music years later and Carr "really listening" and nodding his head along to the noisy, Jello Biafra-led punk band.

Written in a poetic and reflective yet conversational style, Peligro's tale stands out above most fast-living memoirs. The

stories are vivid and disturbing, and the experiences run the gamut from the epicenters of Southern blues, to the influential early SF punk scene, to the costumed LA rock 'n' roll lifestyle. And yet, *Dreadnaught* still follows much of the standard course for the musician's book tale: grew up poor, found shining beacon influencer, rose above, partied too hard, came down, and reflected.

And while there have been countless rocker memoirs in the past, only a small handful are worth your time — and there's no time like now: It's Thanksgiving week, and you're likely itching for some quiet downtime, away from TVs filled with screeching sportscasters and your aunt asking you (if you're in line with Moz and Peligro's dietary habits) one more time: "Just how do you get protein?"

The top of any list should be **Patti Smith**'s 2010 *Just Kids*. It's eloquent and nonetheless gritty, with sinuous stories tumbling from her recollections and minute details beautifully recounted. The end made me ugly-cry crocodile tears while on Muni.

Like Smith, some musicians take the more introspective approach to their writing, revealing

inner strength through the written word. For more of that nature, see **Ronnie Spector**'s 1990 memoir, *Be My Baby: How I Survived Mascara, Miniskirts, and Madness*; or **Bob Dylan**'s 2004 *Bob Dylan: Chronicles, Volume One*.

And then there's **Pamela Des Barres**' groupie classic *I'm With the Band*. Oh, the torrid, gushy love tales within that book, of Ms. Pamela's exploits with famous rock 'n' rollers from the 1960s right on up through the decades. Many years ago, over breakfast at a diner in Haight-Ashbury, Des Barres told me: "As far as wanting to meet the guys, I just couldn't sit in my room and get all horny over Mick Jagger ... it was just inside me to see where all that amazing stuff was coming from, that music." If you're in the mood for more scandalous tales of sex, drugs, and rock 'n' roll, these memoirs come highly recommended as well: **Slash's Slash** or **Keith Richards' Life**.

If you're looking for an ironic, jokey, or food-based story, there's **Ian Svenonius' Supernatural Strategies for Making a Rock 'N' Roll Group**, which I reviewed in an earlier column — noting that the book holds séances with dead rock stars to glean important information for the reader — and **Cookin' with Coolio: 5 Star Meals at a 1 Star Price**, which includes a section called "How Coolio Became the King of Kitchen Pimps." (Hint: his mom.)

Or there's this year's insta-classic "cookbook" — which really came as a download with the *B.O.A.T.S 2 #Metime* album —

**Cooking With Two Chainz.** It includes cooking tips like, "Put on your Versace apron."

## LIFE STINKS

Here's all I know about Life Stinks: The band has a great name, was described as "brutal and mysterious" after SXSW last year, and makes throwback snotty punk songs. It also just released a self-titled debut LP on S.S. records. Listen to "Cemeteries" off said album for more reasons to see the live show. That's all you need to know. This album release gig is the Friday after Thanksgiving; you'll be stuffed, sick of family, and most definitely ready to shake along. Plus, one of the openers is messy and awesome high-pitched SF band Quaaludes — they sound like '77 punk on helium meets '92 riot grrrl, which is perfect. *With Dancer*. Fri/29, 9:30pm, \$5. Hemlock Tavern, 1131 Polk, SF; [www.hemlocktavern.com](http://www.hemlocktavern.com).

## BREAD &amp; ROSES BENEFIT

I was discussing the upcoming Kathleen Hanna doc *The Punk Singer* with a musician pal, and we got on the topic of the very real healing power of music. While Hanna is certainly not playing this event (sorry), that power translates broadly. Bread & Roses is a Northern California-based organization that knows this well, producing hundreds of free shows a year at hospitals, nursing homes, shelters, and treatment centers. This benefit is full-circle, benefiting the org so it can put on more shows, and offering up live local talent for you: sparkly piano rocker Marco Benevento (of Tea Leaf Green), acoustic folk singer-songwriter Megan Slankard, along with her band, the Novelists, and (((folkYE-AH!))) Presents DJ Britt Govea. Sun/1, 8pm, \$20-\$50, Chapel, 777 Valencia, SF. [www.breadandroses.org](http://www.breadandroses.org). **SFBG**





# The Gathering

## 22 Year Anniversary

### December 7th, 2013

Coexistence - Acceptance - Communication

#### LOVE

MARK FARINA  
om records  
MARKIE  
wicked  
TONY  
the gathering  
GALEN  
sunset  
SOLAR  
sunset  
RICK PRESTON  
viva recordings

#### LIGHT

DJ DAN  
funky techno tribe  
DYLOOT  
deep voices/skills pop  
DUTCH  
opulent temple  
SYD GRIS  
opulent temple  
FRANK NITTY  
womp  
ROSS FM  
womp

#### POWER

ANDREILIEN  
heyoka  
LOVE AND LIGHT  
simplify recordings  
LITTLE JOHN  
raindance  
ETHAN MILLER  
friends & family

#### CHANGE

NICK PHILIP  
toon town  
JEFF TAYLOR  
ultraviolet catastrophe  
SEAN MURRAY  
housepitality  
DAO + PWNY  
bubble / friends & family

VISUAL ARTISTS: Michael K. Matel • UV99  
Mark Johns • Donovan • Radiant Atmospheres  
Mélanie & Anne • Scott Claxton

**The Gathering** is returning to our Massive style parties to bring all of the families together for one epic dance celebration. This party will celebrate the coming changes of the seasons. Join us as we dance together in unity and embrace the transformation as we move forward toward the light.

**Amazing** 125,000 sq ft indoor and outdoor location. Dance areas LOVE & POWER will be inside the building. Dance areas LIGHT & CHANGE will be held in massive tented pavilions. ( see website for detailed event layout )

**Tickets:** Though the location is huge, we are limited in capacity.

Get your tickets early!! Don't be disappointed!

Pre sale ticket information at [TheGathering-SF.com](http://TheGathering-SF.com)

**Hours & Info:** 21+ w I.D. Full Bar. **7 pm to 2 am.**

Come early for the full experience. FREE Limited Edition Gathering T-Shirt for anyone arriving before 8pm.

**Location:** 401 California Ave, Treasure Island, SF 94130.

## The Gathering - SF. com



[/TheGatheringFamily](https://www.facebook.com/TheGatheringFamily)



[@thegathering\\_sf](https://twitter.com/thegathering_sf)



[mofilms](http://mofilms.org) [mofilms.org](http://mofilms.org)

FRI 11.29  
TEMPLE MSA & TECHIBEATS  
PRESENTS  
**RON CARROLL**

SATURDAY NOVEMBER 30  
**FESTIVA + KID ALIEN**  
DJ OONS  
SAMPLELIVE with DJs  
LEL LION  
LEON GOTHAM



TUES 12.3

## PAINTING TO THE PEOPLE

FOR VIP, BACHELORETTES OR ANY  
LARGE GROUP PLEASE E-MAIL:  
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FOR VIP BOTTLE SERVICE PLEASE EMAIL:  
STELLA@TEMPLESF.COM  
RSVP HERE FOR COMPLIMENTARY ENTRY TO TEMPLE



## UPCOMING EVENTS TEMPLE

**FREE**

EACH TUESDAY WE GATHER  
AND OUR MIGHT  
GROWS STRONGER  
EACH WEEK WE BRING  
THE PAINT TO THE PEOPLE.

540 HOWARD ST. SAN FRANCISCO  
**WWW.TEMPLESF.COM**



..... GET TICKETS AT [yoshis.com](http://yoshis.com) .....

### SAN FRANCISCO

Wed, Nov 27  
Cosmopolitan Gypsy Jazz with Guitar, Violin, and Bass  
**INTERNATIONAL STRING TRIO**  
with special guests from Hot Club of SF

Fri, Nov 29 - The Ultimate Tribute to Led Zeppelin

Two uniquely different sets at 8 & 10pm

### LED ZEPAGAIN

Sat, Nov 30  
R&B/soul singer/songwriter performing  
new music including *Journey to Peach Moon*

### BOBBY V

Sun, Dec 1

**RAY CHARLES PROJECT** CHRISTMAS SHOW  
feat. David K. Mathews, Tony Lindsay & Chris Cain

Tue, Dec 3

**THE TOMMY IGOE BIG BAND**  
DOUBLE DRUM NIGHT!  
feat. David Garibaldi (Tower of Power)

Wed, Dec 4

### THE WEE TRIO

feat. James Westfall, Dan Loomis & Jared Schonig

Thu, Dec 5 - 8pm

### AGA ZARYAN

Remembering Nina & Abbey

Thu, Dec 5 - 10:30pm, Open Dance Floor, 18+

### KRS-ONE

plus DUCKWRTH

Fri, Dec 6 - 8pm

### AL STEWART

with special guest Dave Nachmanoff

Fri, Dec 6 - 10:30pm

### THE TUBES

feat. FEE WAYBILL

Sat-Sun, Dec 7-8

Guitar Player and Bass Player presents:

### MIKE STERN BAND

feat. Randy Brecker, Anthony Jackson  
& Keith Carlock

1330 FILLMORE ST. 415-655-5600

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For tickets & current show info:

**YOSHIS.COM** / 415-655-5600 / 510-238-9200

All-ages venue. Dinner reservations highly recommended.



### oakland

Wed, Nov 27 - GRAMMY®-winning jazz guitarist

### DORI CAYMMI

Fri-Sun, Nov 29-Dec 1

### EN VOGUE

feat. Terry Ellis, Cindy Herron-Braggs  
& Rhona Bennett

Mon, Dec 2

### CHURCHGURLS ROCK

Tue-Wed, Dec 3-4

### LOUIS HAYES

& The Cannonball Legacy Band

Thu, Dec 5

### UNITE 4 GOOD

feat. Sydney Nycole & The Trumpet Kid

Fri-Sat, Dec 6-7

The master of jazz organ

### JOEY D & THE VIBE

Sun, Dec 8

### JUNIUS COURTNEY BIG BAND

feat. Denise Perrier

Mon, Dec 9

### LARRY VUCKOVICH

Vince Guaraldi Tribute

Tue, Dec 10

### HOWIE DAY

w/ Tyler Hilton & Anna Rose

Wed, Dec 11

### TIM WEED

CD Release

Thu, Dec 12

### THE BEST INTENTIONS

Motown Holiday Tribute Show

510 EMBARCADERO WEST 510-238-9200

SAT 11.30  
TEMPLE & LESSTHAN3  
PRESENTS  
**FESTIVA + KID ALIEN**

**FREE**

EACH TUESDAY WE GATHER  
AND OUR MIGHT  
GROWS STRONGER  
EACH WEEK WE BRING  
THE PAINT TO THE PEOPLE.

540 HOWARD ST. SAN FRANCISCO  
**WWW.TEMPLESF.COM**

## MUSIC NIGHTLIFE

HOUSE HERO TYREE COOPER WILL  
MASH YER 'TATER.



### MARTHA T. LIPTON

My favorite theatrical drag drama queen — aka “the Failed Actress” — has starred in a lot of turkeys. Work off some of yours at this birthday tribute extravaganza (20 drag queens and DJ Bus Station John) at the Some Thing party. Fri/29, 10pm-late, \$8. The Stud, 399 Ninth St, SF. [www.studs.com](http://www.studs.com)

### TRIBAL FUNK

A 20-year reunion party night of savage beats to beat back your turkey coma. With deep Detroit techno prince Stacey Pullen, longtime SF favorite Donald Glaude, John Howard, Jeno, and more. Fri/29, 9pm, \$20. Mighty, 119 Utah, SF. [www.mighty119.com](http://www.mighty119.com)

### NIGHTMARES ON WAX

Producer George Evelyn's long career under the Nightmares on Wax moniker includes some of the earliest European techno, moody forays into hip-hop, and seminal slices of atmospheric groove. I'll always love him for his bleep tracks. Fri/29, 10pm, \$15. Mezzanine, 444 Jessie, SF. [www.mezzaninesf.com](http://www.mezzaninesf.com)

### AGORIA

Lyonaise DJ-producer's thoughtful, driving tracks unfold with an architectural heft (thus his gorgeous recent hit “Scala,” i.e. stairs or scales and his eye-popping “Forms” audio-visual series). He hits a sweet spot between underground and EDM: big rhythms, no corny flourishes. With Pedro Arbulu and Christian Mora at the lovely Audio Discotech, finally starting to find its party footing. Sat/30, 9:30pm, \$10-\$20. Audio Discotech, 316 11th St, SF. [modular-agoria.eventbrite.com](http://modular-agoria.eventbrite.com)

### BEN UFO

Still fresh-faced, the young sensation aces it on the house turntables and as head of the Hesse Audio label. At the Icee Hot party, with Avalon Emerson and Austin Cesear. Sat/30, 10pm-3am, \$10. F8, 119 Folsom, SF. [www.facebook.com/iceehot](http://www.facebook.com/iceehot) **SFBG**





# MUSIC LISTINGS

CONT>>

EndUp: "Fever," 10 p.m., free before midnight.

**Grand Nightclub:** "We Rock Fridays," 9:30 p.m. Independent: Jon Hopkins, Clark, Nathan Fake, 9 p.m., \$18-\$20.

**Infusion Lounge:** "Escape Fridays," 10 p.m., \$20.

**John Collins:** "Funky Friday," w/ DJs Teeko & Julicio, 10 p.m., \$5.

**Lookout:** "HYSL," 9 p.m., \$3.

**Madrone Art Bar:** Groove Merchant Records Night, w/ DJs Cool Chris, Jerry Nice, Vinnie Esparza, and Jon Blunk, 9:30 p.m., \$5.

**Manor West:** "Fortune Fridays," 10 p.m., free before 11 p.m. with RSVP.

**Matrix Fillmore:** "F-Style Fridays," w/ DJ Jared-F, 9 p.m.

**Mezzanine:** Nightmares on Wax, 9 p.m., \$20.

**Mighty:** "Tribal Funk: 20-Year Family Reunion," w/ Donald Glaude, Stacey Pullen, John Howard, Jenö, 10 p.m., \$5.

**Manor West:** "Fortune Fridays," 10 p.m., free before 11 p.m. with RSVP.

**Matrix Fillmore:** "F-Style Fridays," w/ DJ Jared-F, 9 p.m.

**Mezzanine:** Nightmares on Wax, 9 p.m., \$20.

**Mighty:** "Tribal Funk: 20-Year Family Reunion," w/ Donald Glaude, Stacey Pullen, John Howard, Jenö, 10 p.m., \$5.

FOR VENUE INFO, VISIT  
SFBG.COM/VENUE-GUIDE

Tony, Roz, Sharon Buck, Seven, Sean Murray, Dan Suda, George Didescu, 9 p.m., \$15-\$25.

**Monarch:** "Lazy Days," w/ Fred Everything, Paolo Rocco, Joey Alaniz, 9:30 p.m., \$12-\$15.

**OMG:** "Release," 9 p.m., free before 11 p.m.

**Public Works:** "Mixologi Presents: Remember the Soundtrack," w/ DJs Mackswell, Timoteo Gigante, and Wonway Posibul, 10 p.m., \$10-\$20.

**Q Bar:** "Pump: Worg It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.

**Ruby Skye:** Shogun, 9 p.m., \$20 advance.

**Supperclub San Francisco:** "Black (Out) Friday," w/ DJs Tall Sasha, Taj, Vodka Soda, and Volkano, 10 p.m.

**Temple:** Ronn Carroll, Ben Tom, DJ Midnight SF, Monika Santucci, Philip Adrian, Goldroy, Mikey Tan, Kepik, DJ Caprise, 10 p.m., \$15.

**Underground SF:** "Bionic," 10 p.m., \$5.

**Vessel:** Sound It Out, Tigran, Key Method, 10 p.m., \$10-\$30.

**Wish:** "Bridge the Gap," w/ resident DJ Don Kainoa, Fridays, 6-10 p.m., free.

## HIP-HOP

**Elbo Room:** Brand Nubian, Pep Love, BPos, L\*Roneous, 9 p.m., \$20-\$25.

## ACOUSTIC

**Cafe Du Nord:** Turkey Trot 2013: 39th Annual Americana Music Feast, w/ Coffin Hunter, James Nash & The Nomads, The Highway Poets, Secret Town, 8:30 p.m., \$13-\$15.

**Milk Bar:** Thee Hobo Gobblins, 5 Cent Coffee, Vagabondage, Victoria & The Vaudevillians, 8 p.m., \$10.

## JAZZ

**Biscuits and Blues:** Lavay Smith & Her Red Hot Skillet Lickers, 7:30 & 10 p.m., \$20.

**Cafe Claude:** Vijay Anderson Quartet, 7:30 p.m., free.

**Cliff House:** David Costa, 7 p.m.

**Jazz Bistro at Les Joulines:** Charles Unger Experience,

7:30 p.m., free.

**Pier 23 Cafe:** Jack Dorsey & Shan Kenner, 8 p.m., free.

## INTERNATIONAL

**Bissap Baobab:** "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.

**Cafe Cocomo:** Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30 p.m., \$15 (free entry to patio).

**Cigar Bar & Grill:** Montuno Swing, 8 p.m.

**Pachamama Restaurant:** Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.

**Red Poppy Art House:** Poppy Benefit Dance Party with DJs Boludo y Gurilla, 7 p.m., \$5-\$20.

**Roccapulco Supper Club:** Leo Dan, Raul Acosta y Oro Solido, 8 p.m., \$55 advance.

## REGGAE

**Neck of the Woods:** "Let's Do It Again: Give Thanks

Edition," w/ Bayonics, Da Mainland, Arden Park Roots, Flex, DJs D Locc1 & Irie Hustle (on the upstairs stage), 9 p.m., \$10-\$12.

## BLUES

**Brava Theater Center:** Second Annual Native American Day "Red 'n' Blues" Concert, Benefit for AIM-West featuring Dr. T & The Blues Criminals, Twice as Good, Bobby Young Project, and Daniel Rodriguez, 6:30 p.m., \$12.

**Lou's Fish Shack:** Willie G, 7:30 p.m.

**Saloon:** Jan Fanucchi, 4 p.m.; Mari Mack & Livin' Like Kings, 9:30 p.m.

## FUNK

**Boom Boom Room:** Katalic, Sal's Greenhouse, DJ Be Smiley, 9:30 p.m., \$12-\$15.

**Brick & Mortar Music Hall:** Papa Mali, Bobby Vega, Matt Hubbard, Robbie Kidd, and Trees of Mystery, 7:30 p.m., \$30.

**Make-Out Room:** "Loose Joints," w/ DJs Centipede, Damon Bell, & Tom Thump, 10 p.m., \$5.

## SOUL

**Balancoire:** "Soul Circuit," Cosmic Entertainment networking mixer with Danny A. Thomas, DJ Therd Mic, Uncle Jess, more, 8 p.m., \$8-\$12.

**DNA Lounge:** "Cosmic Love," w/ Guthrie Galileo, Cloudship, Beggars Who Give, Drii, Soul Spectrum, DJ Booda, Brmsn, Illamayne, Blap Delli, Lifted Aquatic, 9 p.m., \$10-\$12.

**Edinburgh Castle:** "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.

**The Royal Cuckoo:** Freddie Hughes & Chris Burns, 7:30 p.m., free.

## SATURDAY 30

### ROCK

**Bender's:** Swamphammer, 10 p.m., \$5.

**Brick & Mortar Music Hall:** Down Dirty Shake, Down & Outlaws, Electric Magpie, DJs Joel Gion & Darragh Skelton, 9 p.m., \$8.

**Hemlock Tavern:** Mammatus, Broads, 9:30 p.m., \$8.

**Independent:** Tea Leaf Green, Loyal Scam, 9 p.m., \$20-\$50.

**Slim's:** Red Fang, Shrine, Indian Handcrafts, 8:30 p.m., \$16.

**Thee Parkside:** Church of Misery, Saviours, Wizard Rifle, Disastroid, 9 p.m., \$17.

### DANCE

**Audio Discotech:** "Modular," w/ Agoria, Christian Mora, Pedro Arbulu, MFYRS, 9:30 p.m., \$10 advance.

**BeatBox:** "Industry," w/ DJ Morabito, 10 p.m., \$20.

## Thee Parkside

FULL BAR 7 DAYS • Happy Hour M-F, 2-8pm

OPEN AT 2PM, SAT AT NOON

KITCHEN OPEN DAILY - SUNDAY BRUNCH (11AM-3PM)

9PM - FRIDAY, NOVEMBER 29TH - \$5/\$7

A. TOM COLLINS

THE ARABS

MANZANITA FALLS

9PM - SATURDAY, NOVEMBER 30TH - \$17

CHURCH OF MISERY

SAVIOURS

WIZARD RIFLE

DISASTROID

4PM - SUNDAY, NOVEMBER 31ST - FREE

ORIGINAL FAMOUS TWANG SUNDAYS

NOBODY FROM NASHVILLE

UPCOMING SHOWS

12/5 - ROCK BOTTOM, CHROME EAGLE, SWEET CHARIOT, COP OUT

12/6 - EDDIE SPAGHETTI, THE GRAVEL SPREADERS, BENJAMIN BROWN

12/8 - MY JERUSALEM, KNOW SECRETS, HIGH WATER

12/13 - POISON IDEA, ATTITUDE ADJUSTMENT, MOSES, I MADMAN

12/14 - THE WEIRDOS, VIKTMS, THE RE-VOLTS

12/21 - YOUTH BRIGADE, CIVIL WAR RUST, RATS IN THE WALL, BUM CITY SAINTS

12/21 - THEE PARKSIDE

1600 17th Street • 415-252-1330

## Thee Parkside and the Plough Stars

WEDNESDAY 11/27

THE TOAST INSPECTORS

THURSDAY 11/28

CLOSED FOR THANKSGIVING

FRIDAY 11/29

BENJAMIN BROWN

SATURDAY 11/30

BLUES RATTLE CANS

SUNDAY 12/1

SESIÚN

MONDAY 12/2

HAPPY HOUR ALL DAY FREE POOL

TUESDAY 12/3

SESIÚN

116 CLEMENT ST. • 751-1122 • THEE PARKSIDE

HAPPY HOUR DAILY 3-7PM

## Bender's

SF ★ CA

KITCHEN OPEN MON-SAT AT 6PM

11/27 "WHISKEY WEDNESDAYS" \$5 PBR AND WHISKEY SHOT ALL NIGHT LONG

11/29 PUNK/SCHLOCK KARAOKE W/ THE LOVELY EILEEN

11/30 ANDALUSIA ROSE SWAMPHAMMER 10PM ONLY \$5

12/1 "SCHLITZ INDUSTRY NIGHT" \$4 SHOTS OF FERNET BRANCA \$2 SCHLITZ BOTTLES \$5 SHOTS BULLEIT BOURBON \$3 STOLI SHAKE SHOTS

12/2 "MOJITO MONDAYS" \$5 MOJITOS ALL DAY AND ASS-END HAPPY HOUR 11 P.M. TO 2 A.M. \$1 OFF DRAFT/WELL

12/3 "TEQUILA TWO-WHEELED TUESDAYS" \$6 SHOT OF TEQUILA WITH A CAN OF TECATE

BENDER'S BAR & GRILL

806 S. VAN NESS @ 19TH ★ 415.824.1800

★ MON-THU 4PM-2AM ★ FRI-SUN 2PM-2AM ★

★ WWW.BENDER'SBAR.COM ★

# MUSIC LISTINGS

**Cafe Du Nord:** "Dark Room 2.0," w/ DJ Jimmy Swear, San Cha, Vain Hein, Lady Bear, DJ Le Perv, more, 9:30 p.m., \$9.

**Cafe Flore:** "Bistrotheque," w/ DJ Ken Vulson, 8 p.m., free.

**Cat Club:** "Right???: The '90s Video Dance Party – Biggie vs. Tupac," w/ Miles the DJ, Marco De La Vega, Porter, Tomas Diablo, Devon, Mr. Washington, Myster C, 9:30 p.m., \$7-\$10.

**Center S.F.:** "LoveTech: Integration," w/ Flashbulb, Moldover, Bartel, Hopscotch, Rich DDT, Janaka Selekt, Biomigrant, Colfax, Sabotage, more, 7 p.m., \$12-\$15 advance.

**DNA Lounge:** "Boofie S.F.," w/ Entyme, MyKill, Kendell & Clee, Brass Tax DJs, 9 p.m., \$10-\$15.

**S.F. Eagle:** "Love Fur," w/ DJ Gordon John, 9 p.m., \$8.

**Elbo Room:** "Sweater Funk," w/ XL Middleton & Moniquea, resident DJs, 10 p.m., \$5-\$10.

**F8:** "Iced Hot," w/ Ben UFO, Avalon Emerson, Austin Cesear, Shawn Reynaldo, Ghosts on Tape, Rollie Fingers, 10 p.m., \$5 before 11 p.m.

**Harlot:** "Konnekted," w/ Nick Warren, J. Remy, Zita Molnar, Rafael Vanoni, 9 p.m., \$10-\$25 advance.

**Lookout:** "Bounce!," 9 p.m., \$3.

**Madrone Art Bar:** "The No Theme Super Dance Jam," w/ DJs Sonny Phono, Facemelter, and Precious Cargo, 9 p.m., \$5 after 10 p.m.

**Mezzanine:** Official Pretty Lights After-Party featuring Break Science, Tech Minds, Matt Haze, 10 p.m., \$15.

**Monarch:** "Funksgiving," w/ Fort Knox 5, Pumpkin, Motion Potion, 10 p.m., \$10-\$15.

**Public Works:** Seth Troxler, Felix Dickinson, Galen, Solar, Anthony Mansfield, Rich Korach, Dax Lee, 9 p.m., \$18 advance.

**Rickshaw Stop:** Planet Booty, NVO, 8th Grader, 9 p.m., \$10.

**Temple:** Festiva, Kid Alien, DJ Oons, Lel\_Lion, Leon Gotham, Michael Milano, Mackwell, 10 p.m., \$20.

**Vessel:** Sex Panther, 10 p.m., \$10-\$30.

## HIP-HOP

**John Colins:** "Jungle Boogie," w/ DJ Zita & III Equipt, 10 p.m., free.

**Knockout:** "Basstown," 10 p.m.

**Project One:** Native Tongues Appreciation Night, w/ DJs Pluton, J-Boogie, Cutso, and King Most, 9 p.m., \$10.

**Yoshi's San Francisco:** "The Ol' Skool House Party," w/ Naughty by Nature, plus DJs Pos Red, Supreme, and C.J. Flash (in Yoshi's lounge), 10:30 p.m., \$20-\$30.

## JAZZ

**Cafe Claude:** Alex Conde Trio, 7:30 p.m., free.

**JRite Spot Cafe:** Mr. Lucky & The Cocktail Party, 9 p.m., free.

**Royal Cuckoo:** Jules Broussard, Danny Armstrong, and Chris Siebert, 7:30 p.m., free.

**Savanna Jazz Club:** Bryan Girard/Wayne Fettig Quartet, 7:30 p.m., \$10.

**Sheba Piano Lounge:** Robert Stewart Experience, 9 p.m.

**St. Cyprian's Episcopal Church:** Spider Saloff: "The Memory of All That: Celebrating 115 Years of George Gershwin," 8 p.m., \$20-\$23.

**Zingari:** Anne O'Brien, Last Saturday of every month, 8 p.m., free.

## INTERNATIONAL

**1015 Folsom:** "Pura," 9 p.m., \$20.

**Amnesia:** Eva Salina, Zina Bozzay, Heather Domhoff, The Glasses, 6 p.m., \$8-\$10.

**Bissap Baobab:** "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.

**Cafe Cocomo:** Mazacote, DJ EMV, 8 p.m., \$15.

**Cigar Bar & Grill:** Danilo y Universal, 8 p.m.

**Make-Out Room:** "El Super Ritmo," w/ DJs Roger Mas & El Kool Kyle, 10 p.m., \$5.

**Mighty:** Yas, Dirtyhertz, Mehrbod, Dadmehr, Dr. T, 10 p.m., \$30 advance.

**Roccapulco Supper Club:** Latin Kings All Stars, 9:30 p.m., \$35-\$40.

## SUNDAY 1

### DANCE

**Cellar:** "Replay Sundays," 9 p.m., free.

**Edge:** "80s at 8," w/ DJ MC2, 8 p.m.

**Elbo Room:** "Dub Mission," w/ DJ Sep & Deejay Theory, 9 p.m., \$6 (free before 9:30 p.m.).

**Sheba Piano Lounge:** Bohemian Knuckleboogie, 8 p.m., free.

**Swig:** Sunday Blues Jam with Ed Ivey, 9 p.m.

## MONDAY 2

### ROCK

**Elbo Room:** Billy Cramer & Share the Land, Red Light Radical, Letters from Readers, 9 p.m., \$5.

**Rickshaw Stop:** Waxahatchee, Swearin', Joyride, Crabapple, 8 p.m., \$10-\$12.

### DANCE

**DNA Lounge:** "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.

**Q Bar:** "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.

**Underground SF:** "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

## JAZZ

**Cafe Divine:** Rob Reich, 7 p.m.

**Jazz Bistro at Les Joulins:** Eugene Pliner Quartet with Tod Dickow, 7:30 p.m., free.

**Le Colonial:** Le Jazz Hot, 7 p.m., free.

**Make-Out Room:** "Monday Makeout," 8 p.m., free.

**Sheba Piano Lounge:** City Jazz Instrumental Jam Session, 8 p.m.

**Union Room at Biscuits and Blues:** Session: A Monday Night Jazz Series, pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

**Zingari:** Nora Maki, 7:30 p.m., free.

## SOUL

**Madrone Art Bar:** "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free.

## TUESDAY 3

### ROCK

**Bottom of the Hill:** Jail Weddings, Dandy Lions, Bones of a Feather, 9 p.m., \$8.

**Brick & Mortar Music Hall:** "Wood Shoppe," w/ The She's, Dream Boys, Wiles, 9 p.m., free.

**El Rio:** Happy Fangs, GoldBoot, Faux Canada, 7 p.m., \$5.

**Hotel Utah:** Leonhardt, Vans, Sweetwater Black, Machine, 8 p.m., \$7.

**Knockout:** Secret Secretaries, Rinds, Pogo Ono, DJ Chad Stab, 9:30 p.m., \$6.

**Rickshaw Stop:** Cate Le Bon, Kevin Morby, 8 p.m., \$10.

### DANCE

**Aunt Charlie's Lounge:** "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

**Laszlo:** 2532 Mission, San Francisco. "Beards of a Feather" with DJ Ash Williams and guests, 9 p.m., free.

**Monarch:** "Soundpieces," 10 p.m., free.

**Q Bar:** "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.

**Underground SF:** "Shelter," 10 p.m., free.

**Wish:** "Tight," w/ resident DJs Michael May & Lito, 8 p.m., free.

## JAZZ

**Jazz Bistro at Les Joulins:** Clifford Lamb, Mel Butts, and Friends, 7:30 p.m., free.

**Le Colonial:** Lavay Smith & Her Red Hot Skillet Lickers, 7 p.m.

**Revolution Cafe:** West Side Jazz Club, 5 p.m., free; Conscious Contact, 8 p.m., free.

**Verdi Club:** 2424 Mariposa, San Francisco. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.

**Yoshi's San Francisco:** 1330 Fillmore, San Francisco. Tommy Igoe Big Band, 8 p.m., \$22.

**Zingari:** Linda Kosut, 7:30 p.m., free. **SFBG**



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# Freedom is slavery, privacy is theft

..... 'The Circle' projects Bay Area technology culture into a dystopian near-future .....

BY STEVEN T. JONES

steve@sfbg.com

**A** reading a book is a simple, solitary pleasure. As I sat with the thick, hardback edition of *The Circle* by Dave Eggers in recent weeks, I could feel its weight on my lap and watch my bookmark slowly proceed through its pages. It was a precious, visceral experience to read it, something I savored like a juicy secret.

Those sensations and my desire to keep them to myself for awhile are anathema to the hyper-connected, technology-obsessed world that Eggers creates in this dystopian novel — a world that is far closer to the one we live in and are building right here in the Bay Area than many techophiles would like to admit.

In fact, I deliberately waited until just after I finished reading *The Circle* (Knopf/McSweeney's, 504 pp., \$27.95) to read any of its reviews, and one of the first ones to come up on my Google search was a scathing critique in *Wired* magazine headlined "What the Internet Looks Like if You Don't Understand It."

Without a sense of irony, the review parrots the perspective of the book's protagonist — 24-year-old Mae Holland, who gets a coveted job at The Circle, a near-future Silicon Valley company that's an amalgam of Google, Facebook, Twitter, and your bank — who dismisses concerns about privacy, corporate power, and the reductive, data-driven trivialization of culture by saying that critics just don't understand the Internet.

You see, The Circle — like many of today's real life tech companies and a large portion of the shiny, happy true believers who work at them — is saving the world from all the messiness and ignorance that preceded its rise. And if you don't get that, or you don't accept trading your personal information for the collective good, then you're just crazy and resistant to the inevitable march of progress.

"Who but a fringe character would try to impede the unimpeachable improvement of the world?" Mae asks herself when The Circle's biggest critics mysteriously turn out to have incriminating information on their computers.

Later, Mae and The Circle's "Wise

Men," who prod her progression toward becoming the fresh young face of the company, reduce that faith in the digital collective to the Orwellian slogan: "Secrets are lies. Sharing is caring. Privacy is theft."

And in the end, the naif-turned-guileless-villain could only see the goodness and virtue of living "in a world where everyone could know each other truly and wholly, without secrets, without shame and without the need for permission to see or to know, without the selfish hoarding of life — any corner of it, any moment of it. All of that would be, so soon, replaced by a new and glorious openness, a world of perpetual light."

## POWER OF FICTION

I understand how some critics can fault Eggers for being a little over-the-top in presenting The Circle's technologies and ambitions, or with its characters being sometimes two dimensional messengers of the author's takeaways, or with plot points that seem a little implausible (for example, it's hard to imagine most politicians "going transparency" and wearing live cameras around the necks all day, every day).

But that's really part of the fun with this book, and those supposed flaws actually prove to be skillful devices that develop the novel into an allegory of modern times in much the same way that George Orwell did in *1984*, a comparison that Eggers was clearly aiming for.

Instead of the grim, top-down, thought-policing security state conjured up by Orwell as he observed the rise of totalitarianism in Europe, the dystopian world that Eggers creates is a cheerful if vapid, bottom-up, all-knowing security apparatus that supplants government itself.

Much like in *1984*, it is average citizens who become the key agents of the security state, persuaded by propaganda and skewed visions of the greater good to spy on their neighbors. Or in the case of The

Circle — and its cheap, small, wireless, and ubiquitous SeeChange cameras, or the TruYouth tracking chips implanted in children for their protection — the actions of people in every corner of the world.

companies (see "The Plutocrat," 11/27/12), regularly present technology as the panacea for all that ails this complex, multi-faceted city.

"Disruption" is the main stated goal of this industry, whether it be Airbnb's defiance of local housing zoning, and tax laws to allow people to monetize their apartments; Lyft and Uber creating unregulated taxi services that threaten San Francisco's long-developed taxi system; or the San Francisco Citizens Initiative for Technology & Innovation (sf.citi) pushing tech-based public-private partnerships "to find new solutions to historic problems facing San Francisco."

In fact, a campaign video that sf.citi created during the mayor's race two years ago was eerily similar to the thoughts Mae had one day while away from the safe and sanitized cocoon of the Circle campus: "Walking through San Francisco, or Oakland, or San Jose, or any city, really, seemed more and more like a Third World experience,

with unnecessary filth, and

unnecessary strife and unnecessary errors and inefficiencies — on any city block, a thousand problems correctible through simple enough algorithms and the application of available technology and willing members of the digital community."

## CLOSING THE CIRCLE

Eggers writes from a place of love for San Francisco, the city we watched him adopt through his breakout novel, *A Heartbreaking Work of Staggering Genius* (2001). He then founded the McSweeney's publishing house and the 826 Valencia writing lab, mentoring new generations of young writers and encouraging our love affair with the printed word.

I got to know Eggers at events and coffee shops in our Mission District neighborhood, and he was generous with his time and advice

as I was writing my own book, *The Tribes of Burning Man* (2010). Eggers spanned the first dot-com boom and the current one, his award-winning books are critically acclaimed for their penetrating insights into what makes people tick, and so his observations about the quirks and pitfalls of techie culture here in the Bay Area can't be easily dismissed.

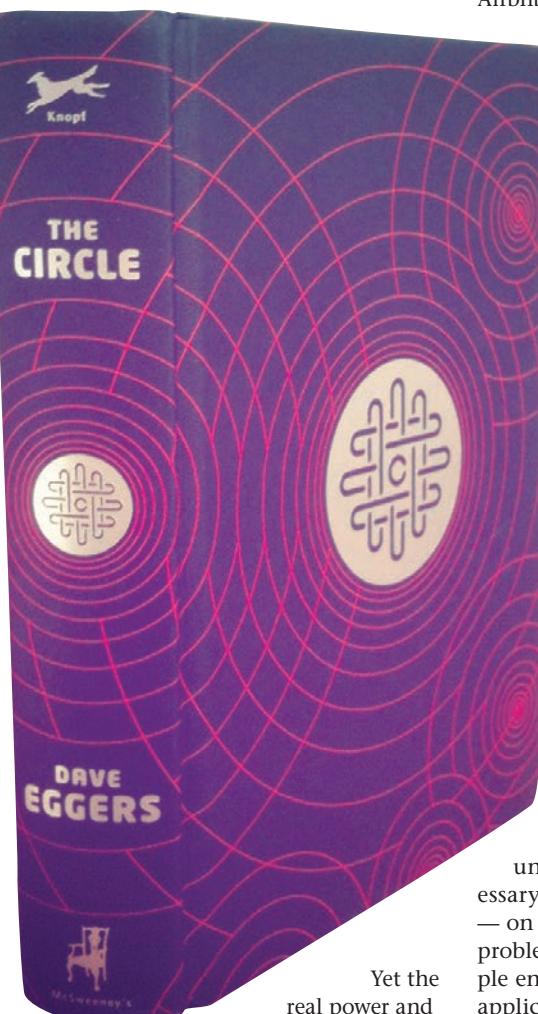
The tech industry does a lot of good and important work, but there are inherent dangers in the marriage of powerful technologies to the power-hungry capitalists who finance their ventures. And the mediating factor is the multitudes who use the technologies and what their expectations are. It is a triad reflected in a parable-like story toward the end of the book when a shark, an octopus, and a school of sea horses are put into the same tank (spoiler alert: the shark wins).

The mysterious Kalden, a Mark Zuckerberg-like character who helped create The Circle, explains toward the end that he and others were motivated by a desire to apply technological fixes to any problems they saw, often just to see what could be done, without really thinking through the wider and longer term implications of what they were doing.

"I was trying to make the web more civil. I was trying to make it more elegant. I got rid of anonymity. I combined a thousand disparate elements into one unified system. But I didn't picture a world where Circle membership was mandatory, where all government and all life was channeled through one network," Kalden tells Mae.

We all want to be seen and counted, to be connected to something greater than ourselves, and to be protected from lurking evils in our world. *The Circle* reminds us to be careful what we wish for, and it also offers an intriguing prescription for what ails us.

At the end of the novel, Kalden tries to enlist Mae's help is promoting "The Rights of Humans in a Digital Age," which range from "We must all have the right to anonymity" and "Not every human activity can be measured" down to the final line, written in red ink: "We must all have the right to disappear." **SFBG**



Yet the real power and insights in this compelling work of fiction

isn't with its portrayal of the grand endgame, as creepy as that all might be (and I won't even get into a couple of the chilling plot twists and scenes that come toward the end of the book). What intrigued me most was its reflection of the attitudes and motivations that are so prevalent in the tech world today, as we see all around us, and the perils in following through these incubating ideas to their logical ends.

Mayor Ed Lee and his main financial benefactor, venture capitalist Ron Conway, the libertarian-leaning investor in a huge cross-section of local high-tech

BY EMILY SAVAGE  
arts@sfbg.com

**I**he first thing you need to know about Isa Chandra Moskowitz is that she's a punky legend in the global vegan community. She started the DIY Post Punk Kitchen public access show in Brooklyn and (perhaps more importantly) created the vegan hub website of the same name exactly 10 years ago. While maintaining PPK she has authored or co-authored eight popular cookbooks, right up to this fall's unfussy workday vegan cookbook, *Isa Does It: Amazingly Easy, Wildly Delicious Vegan Recipes for Every Day of the Week* (Little Brown, 320 pp., \$30).

The second thing you need to know is that many people mispronounce her name (it's "EE-sah" not "EYE-sah"), though it doesn't seem to bother her much. I find myself profusely apologizing for flubbing her name when she picks up the phone — especially since I've been following her work, and making her delicious dishes, for the better part of a decade. I should know better.

From a hotel room in Minneapolis while on her book tour, the soft-spoken Omaha-based chef shrugs off the faux pas and we quickly get to work pinpointing her favorite recipes from *Isa Does It*: anything that's creamy cashew cheese-based like the alfredo and the mac'n'cheese, along with a kale-lentil-quinoa stew, which she describes as the "classic vegan recipe" that she makes herself more than once a week, mixing up the spices as she goes.

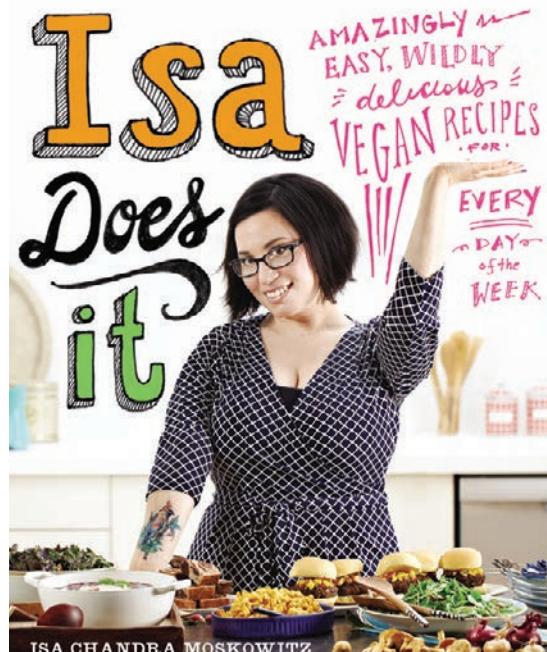
She spouts an important note about preparation, something which is thoroughly dissected in the early sections of *Isa Does It*, with tofu butchery, and handy pantry tips for making cooking after work more streamlined: "I always have kale in the fridge; I always have lentils and quinoa in the pantry."

There are also the recipes from *Isa Does It* that are featured in her newest video series, *Make It Vegan*, which has Moskowitz whipping up the Meaty Bean Chili and Cornbread, and the Nirvana Enchilada Casserole ("I like a lot of onions in this, and a lot of jalapeno; a lot of everything, really") to the tune of "Salt" by Kelley Deal. The casserole is part of the "Sunday Night Supper" section of the book — a few more ambitious recipes, like many from her previous cookbooks such as *Veganomicon* (a must-have for any vegan), *Appetite for*

# On the veg

Isa Chandra

Moskowitz is back with 'Isa Does It,' a vegan cookbook for working stiffs



*Reduction*, or *Vegan Brunch*.

That enchilada casserole is next on my list of *Isa Does It* dishes to tackle. I've so far tried the flavorful Tempeh Giardino, Kale Salad with Butternut Squash and Lentils, and the Cast Iron Stir-Fry With Avocado, Basil & Peanuts, which is a light yet super filling weekday stir fry. The avocado really gives it a fresh kick. I'm also now officially obsessed with cashew cheese, and have cashews soaking at all times, just like the author.

Moskowitz has been working on

RECIPES ON OFFER IN MOSKOWITZ'S BOOK INCLUDE  
A COLORFUL BEET SALAD, SHOWN BELOW.

this particular cookbook for the past two years, concocting recipes in her Omaha home — the Brooklyn native moved there three years ago, mainly because she wanted a garden but also thanks to the local music scene. Her inspirations come from her pantry — "I have Brussels sprouts and sweet potatoes, what can I make with that?" — and sometimes she's inspired to veganize something she saw on the Food Network. "Like, there *might* be some secret Guy Fieri recipes in there that I veganized."

Like her previous cookbooks, each of the recipes went through rigorous testing. "I have like, 30 testers. One of the biggest things for people was 'would you make this on a week night?'" Moskowitz explains. She asks each tester to make the meal and answers a series of questions. For this particular book, she wanted everything to be accessible as possible, so another important question was: Were any of the ingredients hard to find?

"I live in Omaha now — I'm in the middle of the country — and that really changed my views on what people have access to. So I just wanted it to be really accessible ingredients," she says. "Another reason I wanted to write this book is because I was cooking more than ever because there were not that many places to go out to eat."

It's another world away from Brooklyn, where meat-free restaurants and offerings dot the streets, and markets have aisles full of items clearly marked "vegan."

While there are meat-and-dairy-free offerings at local sushi spots and coffee shops (and Whole Foods Markets) there's no dedicated vegan restaurant in Omaha — yet.

When we spoke, Moskowitz had recently been handed the keys to her first restaurant, which will open in spring 2014. Attached to a bar owned by the members of Saddle Creek band Cursive, Moskowitz's spot will serve a revolving menu of vegan comfort foods, all made from scratch. "All the mayo is from scratch, I'm going to make my own cheese, [there will] even be house-made sodas, and kombucha on tap."

Although there have been some rumblings about Moskowitz's restaurant for some time, she gives the *Guardian* an exclusive: The name of her new restaurant will be Modern Love. **SFBG**

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WED, NOV 27

## TEA LEAF GREEN

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SAT, NOV 30

## NAHK TREVOR HALL

DUSTIN THOMAS

SUN, DEC 1

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PURE ROOTS



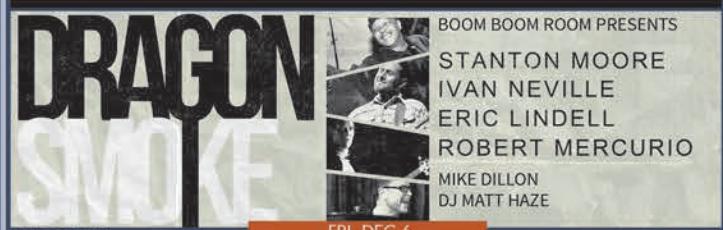
TUE, DEC 3



THU, DEC 5

## THE LONG WINTERS

SEAN NELSON



SAT, DEC 7

## LISSIE KOPECKY FAMILY BAND

SUN, DEC 8  
**BLACK UHURU**  
MIKE PINTO, REVIVAL SOUND SYSTEM

MON, DEC 9  
**THREE OF CLUBS TOUR**

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ERIC LINDELL  
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MIKE DILLON  
DJ MATT HAZE

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**CLOSED, HAPPY TOFURKY DAY!**

FRIDAY 11/29 AT 6PM, FREE!  
**(SHAKE APPEAL)**  
GROOVY 60S/70S DANCE PARTY!  
GARAGE/SOUL/GLAM/PSYCHE/YE-YE

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DJ TOM THUMP/DAEMON BELL/CENTIPEDE  
FUNK/SOUL/HIP-HOP/LATIN/AFRO-BEAT

SATURDAY 11/30 AT 7:30PM, \$8  
**MOONSHINE MAYBELLINE**  
THE SILVER THREADS

FOLLOWING AT 10PM, \$5  
**EL SUPERRITMO!**  
W/ ROGER MAS Y EL KOOI KYLE  
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 12/1 AT 7:30PM, \$8  
**SOCIETY • BOSS FIGHT**

FOLLOWING AT 10PM, FREE!  
**DIMENSION**  
W/ DJS JUSTIN & KURT

MONDAY 12/2 AT 6PM, FREE!  
**ATTACK OF THE TYPEWRITERS!**

FOLLOWING AT 8PM, FREE!  
**MAKE OUT FIRST MONDAYS**  
MICHAEL J. DALE QUARTET  
DENNYDENNYBREAKFAST  
IMAGES: THE MUSIC OF SUN RA

TUESDAY 12/3 AT 6PM, FREE!  
**POWERPEARLS**  
W/ DJ NASTY NATE

FOLLOWING AT 9:30PM, FREE!  
**LOST & FOUND**  
DEEP & SWEET 60S SOUL  
DJS LUCKY, PRIMO & FRIENDS

WEDNESDAY 12/4 AT 8PM, FREE!  
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THURSDAY 12/5 AT 4PM, FREE!  
**DOWN AT LULUS**  
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A WEEKLY BLEND OF HIP HOP & REGGAE  
A HAIYAN TYPHOON RELIEF FUNDRAISER

THURSDAY | **11.28**  
**THANKSGIVING DANCE KARAOKE**  
WITH **DJ PURPLE**

FRIDAY | **11.29**  
**ALL BLACK EVERYTHING:**  
3RD ANNUAL BLACK FRIDAY PARTY  
WITH VINROC, PRINCE ARIES,  
STYLE FREE, INKFAT, BOOGIE BROWN  
(HIP HOP, TRAP, BLAPS)

SATURDAY | **11.30**  
**THE NIGHT OUT**  
WITH HOUSE, NU DISCO,  
MASHUPS, CLASSIC HIP HOP

TUESDAY | **12.3**  
**TACO TUESDAYS**  
AND HAPPY HOUR SPECIALS

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## ALL SHOWS ALL AGES

FRIDAY NOVEMBER 29  
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FEATURING: GUTHRIE GALILEO

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-- SOLD OUT!

WEDNESDAY DECEMBER 11  
**FATES WARNING**  
W. ARTIZAN

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**METALACHI**  
W. SPECIAL GUESTS

THURSDAY DECEMBER 19  
**BLOOD ON THE DANCE FLOOR**  
W. FAREWELL MY LOVE, THE RELAPSE SYMPHONY, HALEY ROSE, LIONFIGHT

FRIDAY JANUARY 10  
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## ARTS + CULTURE LIT

ARTIST TIM DOYLE CREATED THIS *ROBOCOP* (1987) POSTER FOR A 2012 SCREENING AT THE CASTRO THEATRE. IMAGE COURTESY OF MATTHEW CHOJNACKI

## Re-framed

A new book showcases creative cult-movie poster art

BY CHERYL EDDY  
[cheryl@sfbg.com](mailto:cheryl@sfbg.com)

**F**orget the glossy one-sheets you've seen reproduced a thousand times. The colorful *Alternative Movie Posters: Film Art from the Underground* (Schiffer Publishing Ltd, 207 pp., \$34.99) highlights creatively re-imagined posters for pop classics like 2004's *Mean Girls* (styled as a retro YA novel); 1990's *Misery* (a stark drawing of a shattered ankle); and 1984's *Gremlins* (a box of instant oatmeal: "Just add water!") It also includes interviews with each of the artists, most of whom are diehard movie junkies themselves. I spoke with the book's editor, Matthew Chojnacki, to get the inside scoop on his new project.

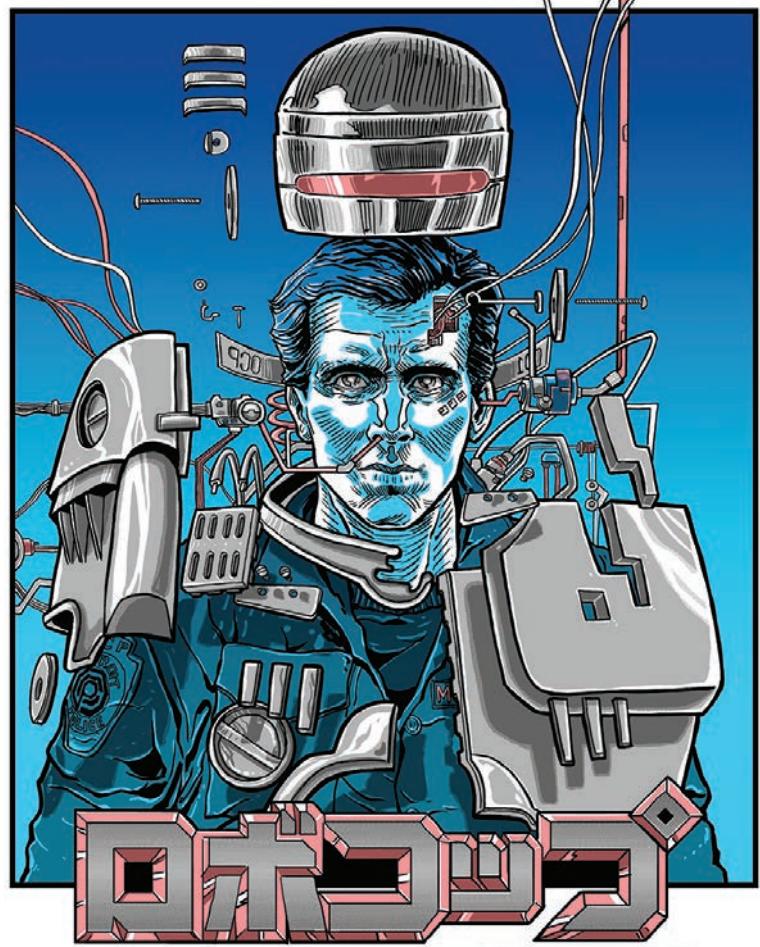
**SF Bay Guardian** Your first book, *Put the Needle on the Record: The 1980s at 45 Revolutions Per Minute, was about record-album art. Were movie posters a natural progression?*

**Matthew Chojnacki** I'm a huge music fan, and I was going to a lot of music festivals and seeing concert-poster artwork all over the place. I noticed a lot of those artists were also starting to do movie posters. Since I also love movies, I thought this would be a cool follow-up to the first book, because it's a similar idea: How do you boil down a whole album, or a whole movie, into one image?

**SFBG** How did you choose which posters to include in the book?

**MC** I had this big matrix of what I wanted. There are a lot of different styles of art in this movement. A lot of it's minimalist, but on the flip side, a lot of it's hand-drawn cartoons, like Mad magazine style. And a lot of artists are doing their own, unique thing — glow-in-the-dark ink, stuff like that. So I wanted to include a lot of different styles of art, but also genres of movies and decades of film.

Also, especially with cult classics, a lot of the posters have been re-done hundreds of times; I tried to find the best [examples] for films like *Fight Club* (1999) and *The Big Lebowski* (1998). It became a big curation project. I boiled something like 10,000 images down to just over 200, and I probably contacted 105 artists and 100 agreed to do it. Most artists got two pages that show



their style, with an interview alongside, which shows what types of movies motivate them and their thoughts on why these posters are important.

**SFBG** What are the elements that make an effective poster, and why have these alternative posters become popular?

**MC** What movie posters do these days is generally just [publicize] the celebrity in the cast. What they used to be, and what this [alternative art] does, is give the spirit of the movie. There are a lot of great, classic posters like *The Exorcist* (1973) — it didn't tell you much about the movie, but it was an effective way to get people to see it.

I think the motion picture industry has gotten kind of lazy. They know celebrity sells, of course, but they could tell you who's in the movie and still make it a piece of art. There are some more visual directors who do this very well, like Wes Anderson, Quentin Tarantino, or Tim Burton. It seems like they're really involved with their marketing; their posters really pop, and give you the feeling or the emotion of what you might get with one of their movies.

But the other 95 percent of posters — you've probably seen those articles where they compare 100 action movies and they're all done in the same exact way. It's a regurgitation of the same concept. My point with the book is not only are these examples of cool posters, but also this is what

it could be. It used to be a medium — just like album covers — where it took the project above and beyond. Even if the album or the movie was kind of crappy, there was still some collectibility around the imagery of these films. They used to put a lot of style and intrigue into these posters, and I think that's something that can still be done while communicating that Will Smith's in the movie.

**SFBG** Do you have a favorite poster in the book?

**MC** I think it's all how you were raised. In the 1970s and '80s, I loved hand-drawn posters, National Lampoon or Garbage Pail Kids-style, because they always revolved around T&A comedies or horror movies — R-rated movies geared toward underage people. I tend to like that kind of comic-book style. One of my favorite artists who hand-draws is Ghoulish Gary Pullin, who has a *Big Lebowski* and a *Teen Wolf* (1985) in the book. I really like his style; it's way up my alley of what I used to like as a kid.

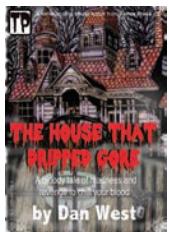
I love posters for movies that are kind of underrated a little bit. Everybody does *Big Lebowski* and *The Rocky Horror Picture Show* (1975), but I love when, once in awhile, someone will pluck out a *Teen Wolf* or something a little more obscure, and do it in a really cool way. **SFBG**

[Facebook.com/AltFilmArt](http://Facebook.com/AltFilmArt)

## THE HOUSE THAT DRIPPED GORE

BY DAN WEST (SELF-PUBLISHED, 184 PP., \$13)

You may not recognize his name, but one particular title on San Francisco filmmaker-turned-author Dan West's résumé may ring a bell: *Monsturd*, 2003's unforgettable gross, ultra-low-budget horror epic about a sewer-dwelling killer made of poop. A decade later, West has written two books that also dwell at the intersection of horror, comedy, and gleeful bad taste. The first, 2011's *Homemade Embalming Fluid*, contains short stories, fake diary entries, and an array of bizarre lists, including one that imparts phony fun facts (did you know J.D. Salinger played a Storm Trooper in 1977's *Star Wars*?) His latest, *The House That Dripped Gore*, spoofs *The Haunting of Hill House* and H.P. Lovecraft with a mix of reverence and full-steam-ahead insanity, aided by a hefty sprinkling of surreal tangents, dirty jokes, and obscure pop-culture references. You'll laugh! You'll cringe! You'll wonder exactly what a "farting Ouija board" might sound like! (Cheryl Eddy)



## COWGIRL CREAMERY COOKS

BY SUE CONLEY AND PEGGY SMITH (CHRONICLE BOOKS, 272 PP., \$35)

If Sue Conley and Peggy Smith lived in India where cows are godly, their cheese would be holy. Luckily for us, Cowgirl Creamery is in Point Reyes, but that shouldn't stop people from placing their wax-wrapped triple-crème Mt. Tam on a pedestal. *Cowgirl Creamery Cooks* recounts the former college roommates' journey through cheese, from moving to the Bay Area during the Alice Waters revolution to working alongside some of the world's top cheese mongers, who taught them techniques in culturing, curdling, and aging their own cheese. Divided into chapters based on age and texture, the book provides invaluable instructions on

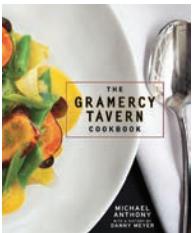
# PAGE TURNERS

how to choose, pair, taste, make, cook, and store cheese. It's written in a frolicking, winsome style that endears you to the cowgirls. More importantly, it's written from their Northern California perspective; cheese, as they mention, gets classified differently depending on the region, so they've made interpreting cheese particularly accessible to cooks in the Bay Area. The cowgirls' passion for cheese is contagious, and their cookbook will inspire you to cook endives in blue cream sauce, and pair cheeses for your next party. (Kaylen Baker)

### A VERY KLINGON KHRISTMAS

BY PAUL RUDITIS (AUTHOR) AND PATRICK FARICY (ILLUSTRATOR) (GALLERY BOOKS, 32 PP., \$16.99)

Any trekkie (or trekker) knows that Shakespeare was actually a Klingon, but did you know that Santa Claus is actually Santa Qlas? You'll have your nerdy loved one singing yuletide warrior battle cries with this holiday tale, which puts a *Star Trek* spin on Khrismas via the show's beloved fictional warrior aliens. The Norman Rockwell-inspired art style makes scenes like Santa Qlas (who resembles a 1980s hair-band refugee) biting the head off a lizard that much more strange ... er, jolly. At least, according to the book's rhymes, Klingon Santa is still generous: "There's dollies and yo-yos, toy trains with conductors, and maybe a mek'leth or pair of disruptors." And instead of a celebration of that Jesus guy, the Klingons are celebrating the birth of their warrior-king, Kahless (because what's cuter than a baby with huge head



ridges and a small sword in hand?) Need a holiday gift for the nerd in your family? Don't walk, *run* — and slaughter your most feared foes (sending their souls to *Gre'thor*) on the way — and pick up this book. *Q'Plah!* (Joe Fitzgerald Rodriguez)

### THE GRAMERCY TAVERN COOKBOOK

BY MICHAEL ANTHONY, DOROTHY KALINS, AND DANNY MEYER (CLARKSON POTTER, 352 PP., \$50)

*The Gramercy Tavern Cookbook* takes you on a restaurant tour, beginning with Danny Meyer's initial conception of opening this New York establishment, continuing past the chief steward and his wheelbarrow of fresh spring produce from the Greenmarket, around the harvest table where the floral designer pairs yellow sprays of sunflowers with splayed summer squash, into the kitchen during the staff's family meal, past the pastry station where Nancy Olson creates her autumn peanut butter semifreddo, and ending at the dining table with a winter dish of guinea hen prepared by James Beard Award-winning chef Michael Anthony. "Cooking shouldn't be a spectator sport," according to Anthony. "If you visit Gramercy Tavern and you like the

dishes that we're cooking, you can certainly easily find those ingredients at home" (for a full interview with the chef, visit [sfbg.com/pixel\\_vision](http://sfbg.com/pixel_vision)). By the time you've read through this serious and seriously exquisite cookbook, you've spent a whole year eating inside the Tavern. Get a signed copy from Anthony when he visits the Bay Area Sat/1-Sun/2; visit [gramercytavern.com/news](http://gramercytavern.com/news) for details. (Baker)

### SCATTER, ADAPT, AND REMEMBER: HOW HUMANS WILL SURVIVE A MASS EXTINCTION

BY ANNALEE NEWITZ (DOUBLE DENSITY, 320 PP., \$26.95)

Annalee Newitz's *Scatter, Adapt, and Remember* is passionate geekery at its finest, and possibly its most practical. Mass extinctions are a fact of our planet, but the end of the world does not necessarily mean the end of humans. In this enthusiastically researched book, Newitz (editor of science and culture site io9.com, and a former *Guardian* contributor) divulges the history of the world's disasters, and how it's really the long-term aftermath of a meteor or mega volcano that would (and has) caused the dying-out of Earth's inhabitants. The good news: Narratives of hope aren't just for fictional superhero films, and the human capacity for survival is tremendous. *Scatter* will rekindle that general interest you had in Earth science during your school years — and perhaps inspire the minds that will save us from the next planetary disaster. (Kirstie Haruta)



### IN THE CHARCUTERIE: THE FATTED CALF'S GUIDE TO MAKING SAUSAGE, SALUMI, PÂTÉS, ROASTS, CONFITS, AND OTHER MEATY GOODS

BY TAYLOR BOETTICHER AND TOPONIA MILLER (TEN SPEED PRESS, 352 PP., \$40)

Owners Taylor Boetticher and Toponia Miller of the Fatted Calf Charcuterie (with locations in Hayes Valley and Napa, and a weekly presence at the Ferry Plaza Farmers' Market) just published their first cookbook, which reads like a whole world of meat. It delves into the origins of herding animals and where to find good local meat, and into making your own sausages, pâtés, smoked ham, bacon, and meatloaf, as well as complements like leaf-lard biscuits and dried fruit in brandy. "We wrote this book for anyone who's a little curious about making the most out of the meat they buy and cook, from enthusiastic novices to seasoned professionals," Boetticher told the *Guardian* (read the full interview at [sfbg.com/pixel\\_vision](http://sfbg.com/pixel_vision)). Charcuterie may require patience and finesse, but the salty results are unrivaled. (Baker) **SFBG**

## LOCAL INDIE COMICS!

### NOWHERE MEN VOL. 1: FATES WORSE THAN DEATH

BY ERIC STEPHENSON (STORY); NATE BELLEGARDE (ART); JORDIE BELLAIRE (ART)

Multinational World Corp. is led by the Beatles of science, four famous and wealthy researchers who want to use their mountains of capital and brilliance for the common good. Unfortunately for humanity, they're awful at it — but fortunately for us, watching these scientists go Dr. Frankenstein and create a range of mutants with imaginative powers makes for a great read. Though *Nowhere Men* — published by Berkeley's Image Comics and written by

one of their execs, Eric Stephenson — treads over the familiar ground of laboratory experiments gone wrong, watching the scientists' morals degrade and waiting for their comeuppance is oh-so-satisfying. Sure, their test subjects sprout lasers from their necks, but the real entertainment comes from the crumbling relationships between the science rock stars themselves. It's like catching a glimpse into the thoughts that may haunt Bill Gates: When you have the money and intelligence to shape the world, how will you do it ... and what gives you the right? [www.imagecomics.com](http://www.imagecomics.com) (Joe Fitzgerald Rodriguez)

### DOCTOR LOLLIPOP #1

BY MISS KELLY MARTIN

The funny and twisted *Doctor Lollipop* — by San Franciscan Kelly Martin — was picked up by the creators of *Adventure Time* just a few months ago for a series of animated web shorts. So there's no

better time to grab the print version of the imaginative, surgical fairy tale. Yep, you read that right. Lollipop is a unicorn with a stethoscope, and Fancy Forest is facing imminent peril: a case of THE GRUMPIES! The doctor warns those infected not to worry because "like prostate cancer, the key to curing the grumpies lies in early detection." It's like a comic version of *ER*, only instead of anesthetic the orderlies show patients pictures of kittens, stat! As per the good doctor's orders, this comic is probably best read with the aid of herbal medication. *Facebook: Dr. Lollipop; drlollipop.cartoonhangover.com* (Fitzgerald Rodriguez)

### RÖK, ISSUES #1-4

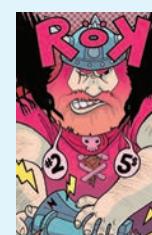
BY KATIE LONGUA

Loki has stolen the powers and magical weap-

ons of the Norse gods. Shamed and weak, they roam the land of mortals who have no idea who the hell they are. So what's a disposed god to do? They rock. Hard.

Thor, Freya, Freyer, and Odin form (of course) a metal band called RÖK, touring to regain worshippers and strength. While playing a show in San Francisco, Odin's soul becomes trapped in a hurdy gurdy; fortunately, fellow rocker Elaine is able to channel him, and joins the musical battle to save MidGard (aka Earth). The first

four issues of RÖK have Vikings, cross-dressers, and lots of shredding. Give the first four issues to your favorite lovable thrasher and crank up some Amon Amarth to set the mood. [www.klongua.blogspot.com](http://www.klongua.blogspot.com) (Fitzgerald Rodriguez) **SFBG**

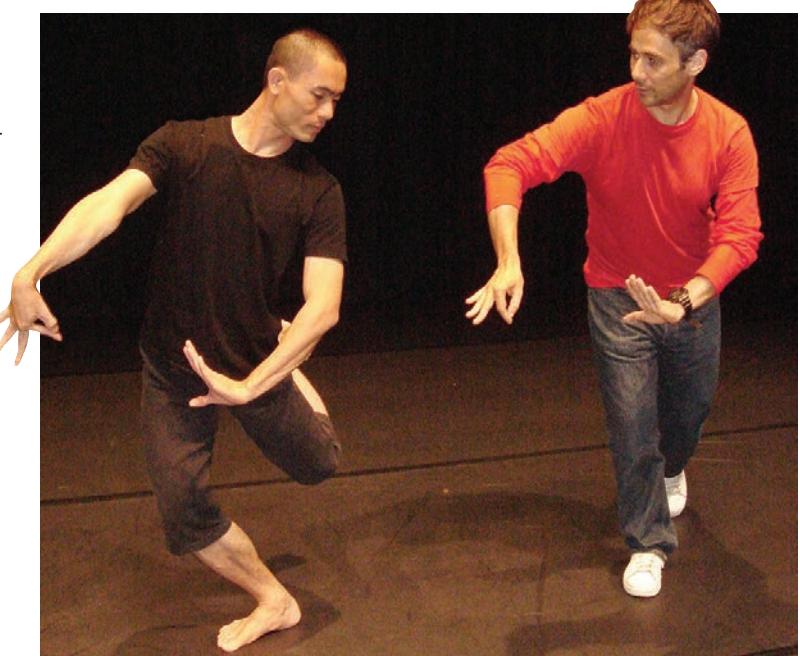


# From the ground up

..... Stanford's Festival Jérôme Bel celebrates the 'non-dance' pioneer .....

BY RITA FELCIANO

arts@sfbg.com



**DANCE** Conceptual French choreographer Jérôme Bel thrives on conversation. Sometimes, he participates directly, as he did in *Pichet Klunchun and Myself*, in which he and Thai dancer Klunchun talked on stage. Performed at Yerba Buena Center for the Arts in 2009, the piece enchanted me with its daring theatricality and enraged me with its faux naïveté. *Pichet* was both sturdy like a rock and evanescent like a passing thought.

Bel has made it his task to ask questions and shake up concepts around performance. It's the *lingua franca* in today's academia, but Bel is an artist. After stripping away the hoopla around art making, what are we left with? What do we as an audience expect? What is a performer, both from our and his or her perspective? Is there room for virtuosity, or is that something to hide behind? Marcel Duchamp asked similar questions in the visual art realm 100 years ago; choreographer Pina Bausch engaged with them for most of her career.

Two performances during Stanford University's current Festival Jérôme Bel opened a perspective on the way Bel deals with his dissecting knife — with utter skill, and yet also with a smile and an easy mind. Bel may not like creating steps for his performers because he wants to see the moving body stripped down to its laconic essence. Yet he is one hell of a choreographer.

As a backbone and a trajectory for his *The Show Must Go On* (presented at Stanford's Memorial Auditorium Nov. 13), Bel — actually, his assistants — chose 20 non-dancers, plus a few professionals to spice up the mix. They gave them a series of Bel-chosen popular music selections on which to develop movement material; the songs often skirted that tenuous line between sentiment and sentimental.

The dancers carried themselves anonymously, looking as they would if you were to encounter them on the street. But at the musical cue, they jumped into action with individualized physical responses. Yet the parameters were as tightly set as anything you might want to see on a ballet stage. These performers may have appeared untrained, but they

had 55 hours of rehearsal to look as ordinary as they did.

Much of *Show's* appeal arose from its simple, even simpleminded sense of humor of acting out song lyrics — normally, an absolute taboo in dance. For "Let the Sunshine In," the stage lights came up; for "La Vie en Rose," the audience was bathed in rose hues; during "Private Dancer," the DJ jumped into the limelight.

You could feel the audience gradually relax into the setup. (I fully expected some to join in on "Macarena.") But they needed more time. When the volume of "The Sound of Silence" repeatedly dropped off, the audience's humming filled in the gap; they had entered the performance. Toward the end, each dancer expressed a piece of individually chosen music, heard over a headset. In the back, a group belted out "We Are the World," while downstage, French-born Muriel Maffre croaked out a hoarse "Born in the USA" and Jesselito Bie moaned "Oops ... I Did It Again." Perhaps most surprising was that for all its easy viewing and entertainment values, *The Show Must Go On* rode on an undercurrent of wistfulness and melancholy.

On Nov. 18, the festival moved to the beautifully appointed Bing Concert Hall. It was not a good decision. Sitting toward the front center, I had to strain to hear former Merce Cunningham dancer Cédric Andrieux's contemplation on both the man and the dancer called Cédric Andrieux. After the perfor-

mance, I spoke with other audience members and learned that they'd also had difficulty following the dancer. Cédric Andrieux is an intimate show; it belonged into a more supportive environment.

Performances exist in time, and Andrieux (with Bel?) controlled every last second of his: the way he made eye contact with us and paced his narration; the time he took to change clothes or reenact a painful modeling gig. His life, loves, and professional stories became part of him, whether he danced excerpts from Cunningham or contrasting ones by Trisha Brown. He complained about the tediousness of a Cunningham class, yet he looked gorgeous in the exercise. His regret about "not ever getting it right" — which eventually he admitted to having figured out — was contradicted by what he showed. Awkwardness and difficulties are as part of art as they are of life. I think most artists know that; Andrieux showed it. **SFBG**

#### PICHET KLUNCHUN AND MYSELF (A FILM)

Mon/2, 7:30pm, \$10-20

Bing Concert Hall

Stanford University, Palo Alto

live.stanford.edu

#### THE THINGS I HAVE DONE WITH DANCE: A CONVERSATION WITH JÉRÔME BEL

Tue/3, 11am, free

Pigott Theatre, Memorial Hall

Stanford University, Palo Alto

events.stanford.edu

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## WHO SAYS IT DOESN'T SNOW IN THE BAY AREA? A PILE OF IMPORTED FLAKES MEANS SLEDDING FOR KIDS AT SAN RAFAEL'S ANNUAL HOLIDAY CELEBRATION FRI/29-SAT/30.

Listings are compiled by Guardian staff. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Selector.

## WEDNESDAY 27

**Bill Graham Menorah** Union Square, SF; [www.billgrahammenorah.org](http://www.billgrahammenorah.org). First lighting tonight, 5pm, free. Future lightings Thu/28, 5pm ("Thanksgivukkah"); Fri/29, 3pm; Sat/30, 7pm; Sun/1, 4:30pm (Bill Graham Menorah Day); Mon/2, 5pm; Tue/3, 5:30pm; and Dec 4, 5pm. Special guests, musical performances, and even an appearance by the Jewish Heritage Cable Car highlight the annual lighting of this giant menorah, a San Francisco tradition since 1975.

## THURSDAY 28

**"Turkey-Topia Bingo and Karaoke Night"** Knockout, 3223 Mission, SF; [www.theknockoutsf.com](http://www.theknockoutsf.com). 9pm, free. This Thanksgiving, be thankful that the Knockout is open, slinging those drinks you'll need after a day with the family, and hosting bingo with goofy prizes—the ultimate stress-busting combo.

## FRIDAY 29

**"Black Friday Roller Disco Party"** Women's Building Auditorium, 3543 18th St, SF; [www.brownpapertickets.com](http://www.brownpapertickets.com). 8pm-midnight, \$10. Disco costumes are encouraged at this skating party that benefits SF IndieFest. BYO skates or rent them when you arrive.

**"Chanukah Celebration"** Berkeley Fellowship of Unitarian Universalists, 1606 Bonita, Berk; [www.tikkun.org](http://www.tikkun.org). 5:30-9pm, \$10 donation. Beyt Tikkun hosts this sharing of the Chanukah story, candlelighting, live music by Achi Ben Shalom, and a vegetarian potluck with latkes.

**"San Rafael Parade of Lights and Winter Wonderland"** Downtown San Rafael; [www.downtownsanrafael.org](http://www.downtownsanrafael.org). Sledding, noon-

4:30pm and 6:30-8pm (kids only; also Sun/30, 9am-noon); holiday marketplace, noon-8pm; parade followed by tree lighting, 5:30pm, free. Yep, you read that right: sledding in San Rafael, thanks to 40 tons of snow. Stop by the 35 exhibitors and vendors during the holiday market, and stick around to greet Santa and Mrs. Claus during the parade.

## SATURDAY 30

**"Berkeley Artisans Holiday Open Studios"** Various locations, Berk; [www.berkeleyartisans.com](http://www.berkeleyartisans.com). 11am-6pm, free. Also Sun/1, Dec 7-8, 15-16, and 21-22. Now in its 23rd year, this free, self-guided tour includes 100 professional artisan workshops.

**"Santa on Solano"** KNA Copy Center, 1865 Solano, Berk; [www.solanoavenue.org](http://www.solanoavenue.org). Noon-4pm, free. Also Sun/1 and Dec 7-8. Photo ops with Santa, plus popcorn and treats. Later in the month (Dec 14-15 and 21-22, noon-4pm, free), Mr. Claus shifts locations to Whole Health Apothecary, 1229 Solano, Albany.

**"Small Business Saturday"** Book Passage, One Ferry Bldg, SF, and 51 Tamal Vista, Corte Madera; [www.bookpassage.com](http://www.bookpassage.com). 10am, free. Noted authors (in SF: Lewis Buzbee, Katie Hafner, Lysley Tenorio; in Corte Madera: Martin Cruz Smith, Ayelet Waldman, Tom Barbash, and more) join the floor staffs to recommend books to customers and to affirm the importance of supporting local, independent businesses.

## SUNDAY 1

**"Tibetan People and Landscapes of the Himalayas"** Berkeley Central Library, Community Meeting Room, Third Flr, 2090 Kittredge, Berk; [www.berkeleypubliclibrary.org](http://www.berkeleypubliclibrary.org). 2pm, free. Architect, photographer, and Tibetan Buddhist Richard Christiani discusses his experiences photographing the people and landscapes of the Himalayas, in conjunction with his current photo exhibit (up through Feb 2). **SFBG**

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Feliciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com).

## THEATER

### OPENING

**Snoopy!!!** Eureka Theatre, 215 Jackson, SF; [www.42ndstmoon.org](http://www.42ndstmoon.org). \$25-75. Previews Wed/27, 7pm and Fri/29, 2 and 8pm. Opens Sat/30, 6pm. Runs Wed-Thu, 7pm; Fri, 8pm; Sat, 6pm (family/student matinee Dec 7, 1pm); Sun, 3pm. Through Dec 15. 42nd Street Moon performs the sequel to *You're a Good Man, Charlie Brown*.

### ONGOING

**Amaluna** Big Top at AT&T Park, Third Street at Terry A. Francois Blvd, SF; [www.cirquedesoliel.com](http://www.cirquedesoliel.com). \$50-175. Check website for schedule, including special holiday showtimes. Through Jan 12. Cirque de Soleil is back in town, this time bringing its *Tempest*-inspired *Amaluna* to the big top set up outside AT&T Park. Touted for being a celebration of "women [sic] power," it seems initially odd that the design elements are so focused on the male peacock feather—all greens and blues and graceful, with curving "fronds" rising up from the stage. Jungle sounds chirp in the background as a bevy of Amazonian women in bejeweled head-dresses and a mischievous lizard-man circulate the room until the show starts with the lovely abstraction of a floating red cloud of translucent fabric dancing in a single beam of light. The flimsy plotline is forgettable, a coming-of-age and courtship tale between the island's young princess, Miranda (Julia Mykhailova) and a shipwrecked young Romeo (Evgeny Kurkin), though the parallel courtship between the two comic figures of Jeeves (Natalie Claude) and Deeda (Shereen Hickman) provides a bit of levity and a novel use for footballs. The most realized character is probably Cali (Victor Kee), the half-lizard, whose prehensile tail and neon body paint give him an otherworldly allure, but it's the aerialist goddesses and fierce embodiments of the storm that are most memorable from an acrobatic point-of-view, and Lara Jacobs' unique balancing act from a meditative one. (Gluckstern)

**Arlington** Magic Theatre, Fort Mason Center, 2 Marina, Bldg D, Third Flr, SF; [www.magictheatre.org](http://www.magictheatre.org). \$20-60. Wed-Sat, 8pm (no show Thu/28; also Dec 4, 2:30pm); Sun and Tue, 7pm (also Sun, 2:30pm; no 7pm show Dec 8); Through Dec 8. Magic Theatre performs Victor Lodato and Polly Pen's world-premiere musical.

**The Barbary Coast Revue** Stud Bar, 399 Ninth St, SF; [eventbrite.com/org/4730361353](http://eventbrite.com/org/4730361353). \$10-40. Wed, 9pm (no show Wed/27). Through Dec 18. Blake Wiers' new "live history musical experience" features Mark Twain as a tour guide through San Francisco's wild past.

**BoomerAging: From LSD to OMG** Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-50. Tue, 8pm. Extended through Dec 17. Will Durst's hit solo show looks at baby boomers grappling with life in the 21st century.

**The Gershwin's Porgy and Bess** Golden Gate Theatre, One Taylor, SF; [www.shnsf.com](http://www.shnsf.com). \$60-210. Tue-Sat, 8pm (no show Thu/28; check website for matinee schedule); Sun, 2pm. Through Dec 8. The Tony-winning Broadway revival launches its national tour in San Francisco.

**Ideation** Tides Theater, 533 Sutter, SF; [www.sfplayhouse.org](http://www.sfplayhouse.org). \$10-20. Wed-Thu, 7pm (no shows Thu/28 or Dec 4-5); Fri-Sat, 8pm (additional shows Sat/30 and Dec 7, 3pm). Through Dec 7. Next up in the San Francisco Playhouse " Sandbox Series" is this dark comedy from Aaron Loeb.

**The Jewelry Box: A Genuine Christmas Story** The Marsh San Francisco, 1062 Valencia, SF; [www.themarsh.org](http://www.themarsh.org). \$15-40. Fri, 8pm; Sat, 5pm. Through Dec 28. Brian Copeland performs the world premiere of his new, holiday-themed work, an Oakland-set autobiographical tale that's a prequel to his popular *Not a Genuine Black Man*.

**My Beautiful Laundrette** New Conservatory Theatre Center, 25 Van Ness,



**SNOOPY  
(KEITH PINTO)  
AND WOODSTOCK  
(JANINE  
BURGENER)  
IN SNOOPY!!!**

PHOTO BY  
DAVID ALLEN

which Reed shimmies and spins with effortless grace. And of course there's more too of the expert physical comedy and charm that made long-running hits of Reed's last two solo shows, *East 14th* and *The Kipling Hotel* (both launched, like this newest, at the Marsh). *Can You Dig It?* reaches, for the most part, into the "early" early years, Reed's grammar-school days, before the events depicted in *East 14th* or *Kipling Hotel* came to pass. But in nearly two hours of material, not all of it of equal value or impact, there's inevitably some overlap and indeed some recycling. Reed, who also directs the show, may start whittling it down as the run continues. But, as is, there are at least 20 unnecessary minutes diluting the overall impact of the piece, which is thin on plot already—much more a series of often very enjoyable vignettes and some painful but largely unexplored observations, wrapped up at the end in a sentimental moral that, while sincere, feels rushed and inadequate. (Avila)

**The Dining Room** Piedmont Center for the Arts, 801 Magnolia, Piedmont; [www.piedmontcenterforthearts.org](http://www.piedmontcenterforthearts.org). \$25. Fri/29-Sat/30, 8pm; Sun/1, 7pm. Piedmont Avenue Repertory Theatre performs A.R. Gurney's family dramedy, which features six actors playing 57 parts.

**A Little Princess** Julia Morgan Theater, 2640 College, Berk; [www.berkeleyplayhouse.org](http://www.berkeleyplayhouse.org). \$17-60. Thu-Fri, 7pm (Thu/28, shows at 1 and 6pm); Sat, 1 and 6pm; Sun, noon and 5pm (no 5pm show Sun/1). Through Dec 8. Berkeley Playhouse opens its sixth season with Brian Crawley and Andrew Lippa's musical adaptation of the Frances Hodgson Burnett story.

**The Pianist of Willesden Lane** Berkeley Repertory Theatre, Thrust Theatre, 2015 Addison, Berk; [www.berkeleyrep.org](http://www.berkeleyrep.org). \$29-89. Tue and Thu-Sat, 8pm (also Dec 5 and Sat, 2pm; no shows Thu/28, Dec 24, or Dec 31); Wed and Sun, 7pm (also Sun, 2pm; matinees only Dec 15, 22, and Jan 5; no show Dec 25). Extended through Jan 5. Mona Golabek stars in this solo performance inspired by her mother, a Jewish pianist whose dreams and life were threatened by the Nazi regime. **SFBG**



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# FILM



A "FELLINI-ESQUE" MOMENT  
IN THE GREAT BEAUTY  
PHOTO COURTESY OF JANUS FILMS

BY DENNIS HARVEY

[arts@sfbg.com](mailto:arts@sfbg.com)

FILM Paolo Sorrentino has only been directing features for 12 years, so perhaps it's premature to expect a masterpiece from him — although he probably doesn't think so. Amid generally tepid post-millennium Italian cinema, he's been consistently ambitious and bold, from 2001's *One Man Up* onward. That facility has won a lot of acclaim (most notably for 2008's *Il Divo*), but also attracted a certain amount of skepticism: Is he more style than substance? What does he have to say?

*The Great Beauty*, aka *La Grande Bellezza*, arrives as a high-profile contender for the Best Foreign Language Film Oscar, already anointed a masterpiece in some quarters, and duly announcing itself as such in nearly every grandiose, aesthetically engorged moment. Yes, it seems to say, you are in the presence of this auteur's masterpiece. But it's somebody else's, too. The problem isn't just that Fellini got there first, but that there's room for doubt whether Sorrentino's homage actually builds on or simply imitates its model.

*La Dolce Vita* (1960) and *8 1/2* (1963) are themselves swaying, jerry-built monuments, exhilaratingly messy and debatably profound rather than "perfect" works of art. But nothing quite like them had been seen before, and they did define a time of cultural upheaval — when traditional ways of life were being plowed under by a loud, moneyed, heedless modernity that for a while chose Rome as its global capital. The mood there was giddy and alienating, magnetizing celebrities (especially as the Italian film industry found itself hosting myriad international productions), virtually creating "paparazzi" — a term introduced in 1960 by Fellini to describe the ambushing photographers buzzing like flies around movie stars and pop idols.

The films were so striking and influential that even (or most of all) Fellini himself couldn't escape them. For the most part his later works were increasingly pale imitations, risking self-parody even as other artists waxed "Fellini-esque" on their own terms.

Sorrentino announces his intention to out-Fellini Fellini in an opening sequence so strenuously flamboyant it's like a never-ending pirouette performed by a prima dancer with a hernia. There's statuary, a women's choral ensemble, an on-screen audience applauding the director's baffled muse Toni Servillo, standing in for Marcello Mastroianni — all this



## La ho-hum vita

'The Great Beauty' has style, but doesn't live up to the hype

and more in manic tracking shots and frantic intercutting, as if sheer speed alone could supply contemporary relevancy. Eventually *The Great Beauty* calms down a bit, but still its reason for being remains vague behind the heavy curtain of "style."

Servillo's dapper Jep Gambardella is turning 65, a never-married playboy who once wrote a well-regarded novel, then ever since has done nothing but interview other famous people and stay at the center of the Eternal City's uppermost social whirl. Somehow he's remained rich and famous himself, bearing the bored-with-it-all air that precludes discussion of what (if anything) he ever did to become either. He's still invited everywhere, still occasionally beds the requisite younger women attracted by power. But it's all getting old — not that Jep seems like someone to whom it was ever new, or who'd be able to find fulfillment elsewhere now that he's drunk his fill of privileged excess.

As if to externalize the emptiness he feels, *Beauty's* Rome is all exquisitely framed but (aside from several lavish-party set pieces) underpopulated elegant rooms and grand exteriors. Has he simply forgotten the city's teeming everyday life, or has Sorrentino? The supporting cast of available (albeit troubled) women, backbiting colleagues, and miscellaneous grotesques are right out of the Fellini handbook of "fabulous" faces. Yet when Jep (let alone the director) was coming of age, the "dolce vita" had already ended, degenerating into the political chaos of the 1970s, the tacky coke binges of the '80s, then the crass, tawdry conspicuous consumption of Berlusconi and company — a decadence no longer divine but merely depressing. So why does this hangdog-faced protagonist's world seem so little changed from the ones Mastroianni inhabited half a century ago?

Even the "shocking" novelties Jep is unimpressed by feel old-hat: a child artist whose violent tantrums create Pollock-like action paintings; a Marina Abramovic-type performance artist who solemnly bangs her head against a pillar for suitably worshipful patrons. We grok his superiority to such nonsense, but just what does he have to offer that's any better? In a notably cruel sequence, Jep demolishes the pride of a prolific, idealistic female writer, calling her a fraud in both private life (she's married to a closeted homosexual) and artistic endeavors (she's acclaimed only by fellow Communist Party sympathizers). His smug satisfaction in doing so seems to be shared by the film itself. Yet when the film finally gets around to offering up what Jep can grasp as a core redemptive truth, it's ye olden mother/whore equation: a sequence cutting between a 104-year-old Mother Teresa-like "modern saint" crawling up a staircase to a Madonna painting, and a flashback to the moment when his first love exposed her boobs to Young Jep. Seriously, 142 minutes of pretentious bravado leads to *that*?

Servillo is a chameleon, far more than Mastroianni was, but the latter had a soulfulness both contemporary actor and film sorely lack. (Admittedly, some of the latter's layers may be inaccessible for foreign viewers, just as the equally over-amped but more focused *Il Divo* required familiarity with the never-ending scandalousness of Italy's political circus to be fully grasped.) As for Sorrentino, he's such a natural filmmaker on the surface that at times even the most skeptical will be seduced into *The Great Beauty's* sweeping gestures. But for all their panache, it's reasonable to worry the movie's "statement" may be no more than (to quote Jep's favorite all-purpose dismissal) "Blah, blah, blah." **SFBG**

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# This stuff'll kill ya

Feed your genre needs at Another Hole in the Head

BY CHERYL EDDY

cherly@sfbg.com

**FILM** Clad only in a dingy T-shirt and tights, with an overgrown beard and a hollow look of defeat in his eyes, shut-in Ian (Adrian DiGiovanni) spends his days channel-surfing and plotting ways to commit suicide. When his beloved vintage TV ("His name was Kent," he tells the camera, in the first of many direct addresses) fizzles, smokes, and goes dark, he finally takes action.

But after he's lurched off the couch and dumped enough household chemicals into his bathtub to kill several hundred depressed agoraphobics, he falls and hits his head. When he wakes up some time later, groggy and bleeding from the mouth, he realizes his grimy bathroom has a new inhabitant: a talking pile of mold that immediately starts spouting Tony Robbins-like encouragement at our sad-sack hero.

A lot happens in the opening act of first-time feature director Don Thacker's *Motivational Growth*. Delightfully, and sometimes gruesomely, the rest of the film keeps pace, even though we never leave Ian's apartment. Unwelcome visitors (a wacked-out TV repairman; a snarky delivery girl; Ian's angry landlord) and a series of surreal hallucinations, in which Ian imagines he's appearing in the shows he used to watch on Kent's screen (the best one: an alien buddy-cop drama that looks straight outta Troma), are troubling — though the pretty neighbor he glimpses through his apartment peephole offers brief moments of relief.

But Ian's main focus, of course, is *Motivational Growth*'s title character (voiced with purring bravado by the great Jeffrey Combs). The mold — it insists on referring to itself in the third person — looks like a *Krofft Superstar Hour* prop that fell into a sewage tank; it has barely-discernible features beyond an expressive mouth that never stops talking (and "when the mold talks, you listen," it says, sternly). Though the mold encourages Ian — who hasn't left his apartment in over

a year, to tidy up and set a course for "Successville" — there's also something undeniably sinister about Ian's increasingly bossy new buddy.

With its pleasingly retro vibe, including a bleep-blorp video game soundtrack, *Motivational Growth* is quirky without getting in your face about it — though it may inspire you to rush home and scrub every inch of your bathroom. It's a high point in the 10th annual Another Hole in the Head Film Festival, produced by SF IndieFest and stuffed tighter than a turducken with indie horror, sci-fi, and fantasy flicks.

The fest offers a sprinkling of classics (for all you *Room 237* obsessives out there, it features screenings of both 1980's *The Shining* and projection-booth stunt "The Shining Forwards and Backwards" — talk about a labyrinth). But mostly, it's a showcase of new films that might be having their only local theatrical screenings, including several intriguing imports.

Billed as the Philippines' first-ever indie zombie movie, T.A. Aderto's *The Grave Bandits* has a few major flaws, including an overload of bodily-function jokes and some of the worst mad-scientist acting ever captured on film. But its young leads — particularly Marti Sandino San Juan as the slingshot-wielding Peewee — and some gushing gore

effects mitigate most of *The Grave Bandits'* more unfortunate elements.

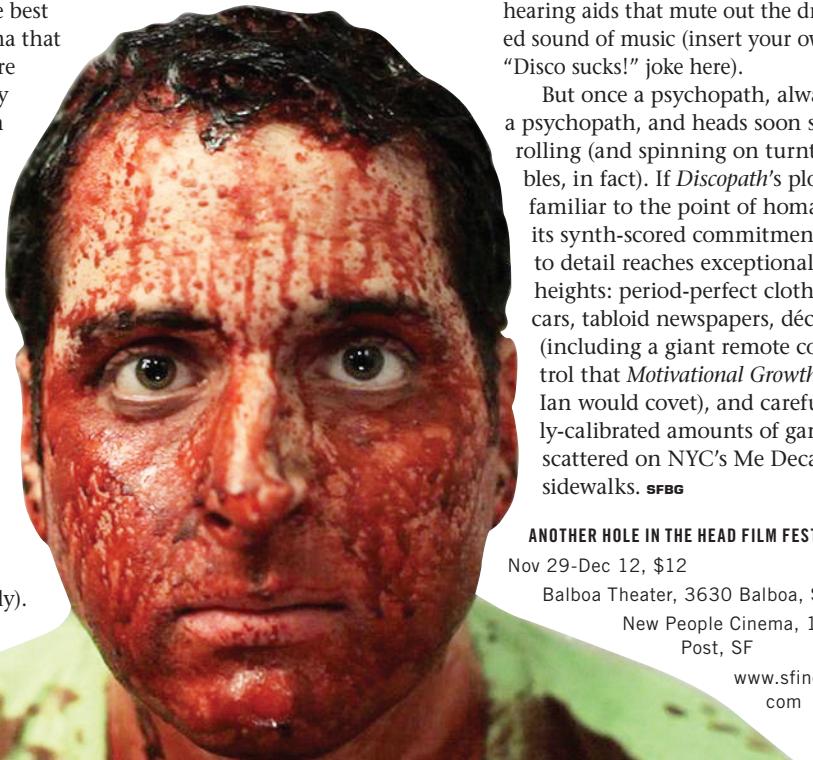
The premise: Two scrappy ragamuffins (Peewee and his slightly older buddy, played by Ronald Pacifico) make their living robbing corpses, a survival strategy that makes them unpopular enough to be chased by angry mobs. They're able to steal a small boat and escape to one of the country's tiny islands — unluckily, it happens to be the same place a gang of pirates acted the wrong way around a giant gemstone tainted by "an alien virus, dormant for over 100 years." Ergo, a new angry mob to evade — one made up of flesh-ripping zombies.

Elsewhere among the international selections is French Canadian filmmaker Renaud Gauthier's *Discopath*. The writer-director is clearly a fan of cult-horror nasties — 1980's *Maniac* and 1979's *Don't Go in the House*, and to a lesser extent 1977's *Suspiria*, seem to have influenced this stylish, self-assured creepfest. After witnessing a terrible tragedy as a child, shy loner Duane (Jeremie Earp) can't stand music, particularly that newfangled genre called disco. For whatever reason, he agrees to go to a dance club with a girl he's just met — with disastrously bloody results. Fast-forward a few years, and he's fled New York City for Montreal. Living under a fake name, he's working as a handyman at a Catholic girl's school and wearing hearing aids that mute out the dreaded sound of music (insert your own "Disco sucks!" joke here).

But once a psychopath, always a psychopath, and heads soon start rolling (and spinning on turntables, in fact). If *Discopath*'s plot is familiar to the point of homage, its synth-scored commitment to detail reaches exceptional heights: period-perfect clothes, cars, tabloid newspapers, décor (including a giant remote control that *Motivational Growth*'s Ian would covet), and carefully-calibrated amounts of garbage scattered on NYC's Me Decade sidewalks. **SFBG**

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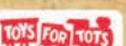
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# FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarondo. For rep house showtimes, see Rep Clock. For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

## OPENING

**Black Nativity** You have to hand it to director-writer Kasi Lemmons (2001's *The Caverman's Valentine*) for even attempting an adaptation of Langston Hughes' *Black Nativity*. The idea of recasting the original play's straightforward hybrid of the nativity tale, gospel, and African folk traditions in contemporary Harlem as a spiffed-up urban street opera feels inspired, especially when the otherwise-familiar narrative is supercharged with emotion, thanks to Oakland-native music producer and co-composer Raphael Saadiq. The songs and their delivery make those moments when the cast members burst into song seem like the most natural thing in the world. The child rhapsodized about here

is — wink, nudge — Langston (Jacob Latimore), who's getting evicted along with his single mom, Naima (Jennifer Hudson). In an act of self-disgust, or grudging respect, she sends her feisty tween to stay with his estranged grandparents in NYC. Reverend Cornell (Forest Whitaker) and Aretha Cobbs (Angela Bassett) turn out to be proud pillars of their community, with deep connections to the Civil Rights movement, which Langston discovers when the stern Rev shows the boy his most prized possession: an engraved pocket watch given to him by Martin Luther King Jr. Alas, if Lemmons simply stuck to her present-day rework — and refrained from the self-consciously stagy Christmas dream sequences, which actually seem to hew closer to the original *Black Nativity*, break the momentum, and cue this operetta's complete break with reality — this version would have fared much better than it does. Still, *Black Nativity* isn't without its moments. Whitaker, playing against type and tasked with the heaviest acting effort, and particularly Bassett, who channels a

TOUGH SNOWMAN MARSHMALLOW IS AMONG THE CAST OF CHARACTERS IN DISNEY'S NEW ANIMATED MUSICAL, *FROZEN*, OUT WED/27. PHOTO COURTESY OF DISNEY



fiery spirit via her upstanding matron to provide much-needed warmth, are mesmerizing, and though Mary J. Blige and Nas are unfortunately given little to do, Hudson pulls her weight, if not with acting, then with her sheer skill at conveying heartbreak amid the melismas. (1:33) (Chun)

**Frozen** The voices of Kristen Bell, Idina Menzel, and Jonathan Groff star in Disney's animated musical inspired by Hans Christian Andersen's *The Snow Queen*. (1:48) *Cerrito, Four Star, Presidio, Shattuck, Vogue*.

**The Great Beauty** See "La Ho-Hum Vita."

(2:22) *Opera Plaza, Shattuck, Smith Rafael*.

**Homefront** It's not clear if Jason Statham's undercover DEA agent is retired, but after a major meth bust he loses his scraggly mop of hair and put-on accent to enter seclusion in a town "not far from Appalachia." He's taught his daughter well, but when she defends herself against a school bully, the family incurs the wrath of the local tweaker-tiger mom (Kate Bosworth). Tiger Mom's brother is the local meth lord, Gator (James Franco). He's in cahoots with the Sheriff (Clancy Brown) and aspires to the heights of the biker badass Agent Statham put away, so he causes trouble for Statham's family. Winona Ryder, looking more like Cher's kid than she did in 1990's *Mermaids*, is the "meth-whore" who starts a bustling lab with her business-savvy BF,

and while she's hardly out-performing any of the cast, she's definitely the film's best character. This mess of wonky editing and absurd send-ups totally delivers on gags and explosions, and when Franco sees his future he looks at it like a CEO applying at Starbucks. His face says "What the hell happened?" but his mouth yells, regrettably, "Are you retarded?" (1:40) (Vizcarondo)

**Is the Man Who is Tall Happy?** "I'm a *leetle* nervous," French-accented Michel Gondry admits as he begins interviewing linguist and activist Noam Chomsky. Their chats make up this doc, aptly dubbed "an animated conversation" as it's brought to life by the director's whimsical animated drawings. The rambling convo (sometimes a lively back-and-forth, sometimes just Chomsky's gravelly voice pondering a topic at length) winds from autobiographical material — Chomsky's earliest memory (a stubborn baby moment in which he absolutely refused to eat oatmeal); his childhood ambitions of being a taxidermist ("Don't ask me why! I guess I liked the word?") — to more philosophical and intellectual topics. *Is the Man Who is Tall Happy?* might seem an offbeat choice for Gondry, but does he ever make any other kind of choice? This is, after all, the filmmaker who has maintained an edgy reputation throughout his varied career, from highlights (Björk's "Human

Behavior" video; 2005's *Eternal Sunshine of the Spotless Mind*) to head-scratches (2011 Seth Rogan superhero comedy *The Green Hornet*). (1:28) *Roxie*.

**Oldboy** In 2003, South Korean director Park Chan-wook released a modern masterpiece of harsh, misanthropic revenge cinema with *Oldboy*, a twisty and visually stylish adaptation of a Japanese manga. Ten years later, Spike Lee and screenwriter Mark Protosevich have delivered a recombinatory remake of the Korean film. It's neither satisfying nor particularly infuriating — it plays with the elements of Park's intensely memorable movie, alluding to scenes and images without always exactly reproducing them, and it makes a valiant effort to restore suspense to a story whose gut-wrenching twist has been slightly softened by a decade. But it's much less visually engaging, replacing Park's sinister playfulness with a blander, more direct action palette. Josh Brolin's Joe Doucett is brooding and brutal, but not as sickly compelling as Choi Min-sik's wild-eyed Oh Dae-su; Elizabeth Olsen is emotionally powerful as his helper and lover; and Sharlto Copley offers a bizarre, rather gross caricature as the scheming antagonist. (2:00) (Standar)

**Philomena** Stephen Frears directs Steve Coogan (who co-wrote the script) and Judi Dench in this drama about a journalist who helps an elderly

woman find the son she was forced to give up for adoption 50 years earlier. (1:35) *Albany, Embarcadero*.

## ONGOING

**The Book Thief** One of those novels that seems to have been categorized as "young adult" more for reasons of marketing than anything else, Markus Zusak's international best seller gets an effective screen adaptation from director Brian Percival and scenarist Michael Petroni. Liesl (Sophie Nelisse) is an illiterate orphan — for all practical purposes, that is, given the likely fate of her left-leaning parents in a just-pre-World War II Nazi Germany — deposited by authorities on the doorstep of the middle-aged, childless Hubermanns in 1938. Rosa (Emily Watson) is a ceaseless nag and worrywart, even if her bark is worse than her bite; kindly house-painter Hans (Geoffrey Rush), who's lost work by refusing to join "the Party," makes a game of teacher Liesl how to read. Her subsequent fascination with books attracts the notice of the local Burgermeister's wife (Barbara Auer), who under the nose of her stern husband lets the girl peruse tomes from her man's extensive library. But that secret is trivial compared to the Hubermanns' hiding of Max Vandenburg (Ben Schnetzer), son of Jewish comrade who'd saved Hans' life in the prior world war. When war breaks out anew, this harboring of a fugitive becomes even more dangerous, something Liesl can't share even with her best friend Rudy (Nico Liersch). While some of the book's subplots and secondary characters are sacrificed for the sake of expediency, the filmmakers have crafted a potent, intelligent drama whose judicious understatement extends to the subtlest (and first non-Spielberg) score John Williams has written in years. Rush, Watson, and newcomer Schnetzer are particularly good in the well-chosen cast. (2:11) *Metreon, Shattuck, Sundance Kabuki*. (Harvey)

**Delivery Man** Twenty years ago David Wozniak (Vince Vaughn) "put love in a cup" 600-plus times to finance a family trip to Italy. His mother was sick, his father couldn't afford it, and with time running out, David embarked on a hare-brained scheme to make (a lot of) "it" happen. The sperm bank that paid him \$23K for his "seed" overused it, and 18 years later he has

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533 kids, 143 of which are on a hunt to find their biological father, "Starbuck." (This also is the name of the 2011 Canadian comedy on which *Delivery Man* is based.) With a premise this quirky you'll have a hard time finding something to hate, even if this is technically a film about runaway jizz. This heartwarming Thanksgiving release isn't really appropriate for youngsters (unless you're been trying to find a entrée to explain sperm banks) but the way *Delivery Man* deals with the seemingly limitless generosity contained in each of us is both touching and inspiring. Maybe David's contribution to "Starbuck's Kids" doesn't obligate him to reveal his identity, but he's desperately attached, and goes embarrassingly far outside his comfort zone to interact. The kids' emotional stake in this is murky, but the way their search for identity finds a voice in tune with the current tech-confident yet socially-confused younger generation could make *Delivery Man* relevant to more generations than X or Y. (1:45) *Elmwood, Four Star, 1000 Van Ness, Presidio, SF Center.* (Vizcarrondo)

**The Hunger Games: Catching Fire** Before succumbing to the hot and heavy action inside the arena (intensely directed by Francis Lawrence) *The Hunger Games: Catching Fire* feeds you a world of heinous concept fashions that'd make Lady Gaga laugh. But that's ok, because the second film about one girl's epic struggle to change the world of Panem may be even more exciting than the first. Suzanne Collins' YA novel *The Hunger Games* was an over-literal metaphor for junior high social survival and the glory of *Catching Fire* is that it depicts what comes *after* you reach the cool kids' table. Katniss (Jennifer Lawrence) inspired so much hope among the 12 districts she now faces pressures from President Snow (a portentous Donald Sutherland) and the fanatical press of Capital City (Stanley Tucci with big teeth and Toby Jones with big hair). After she's forced to fake a romance with Peeta (Josh Hutcherson), the two watch with horror as they're faced with a new Hunger Game: for returning victors, many of whom are too old to run. Amanda Plummer and Jeffrey Wright are fun as brainy wackjobs and Jena Malone is hilariously Amazonian as a serial axe grinder still screaming like an eighth grader. Inside the arena, alliances and rivalries shift but the winner's circle could survive to see another revolution; to save this city, they may have to burn it down. (2:26) *Balboa, California, Cerrito, Marina, Metreon, 1000 Van Ness, Presidio, Shattuck, Sundance Kabuki.* (Vizcarrondo)

**Nebraska** Alexander Payne may be unique at this point in that he's in a position of being able to make nothing but small, human, and humorous films with major-studio money on his own terms. It's hazardous to make too much of a movie like *Nebraska*, because it is small — despite the wide Great Plains landscapes shot in a wide screen format — and shouldn't be entered into with overinflated or otherwise wrong-headed expectations. Still, a certain gratitude is called for. *Nebraska* marks the first time Payne and his writing partner Jim Taylor weren't involved in the script, and the first one since their 1996 *Citizen Ruth* that isn't based on someone else's novel. (Hitherto little-known Bob Nelson's original screenplay apparently first came to Payne's notice a decade ago, but getting put off in favor of other projects.) It could easily have been a novel, though, as the things it does very well (internal thought, sense of place, character nuance) and the things it doesn't much bother with (plot, action, dialogue) are more in line with literary fiction than commercial cinema. Elderly Woody T. Grant (Bruce Dern) keeps being found grimly trudging through snow and whatnot on the outskirts of Billings, Mont., bound for Lincoln, Neb. Brain fuzed by age and booze, he's convinced he's won a million dollars and needs to collect it him there, though eventually it's clear that something bigger than reality — or senility, even — is compelling him to make this trek. Long-suffering younger son David (Will Forte) agrees to drive him in order to simply put the matter to rest. This fool's mission acquires a whole extended family-full of other fools when father and son detour to the former's podunk farming hometown. *Nebraska* has no moments so funny or dramatic they'd look outstanding in excerpt; low-key as they were, 2009's *Sideways* and 2011's *The Descendants* had bigger set pieces and narrative stakes. But like those movies, this one just ambles along until you realize you're completely hooked, all positive emotional responses on full alert. (1:55) *Albany, Embarcadero, Piedmont.* (Harvey) **SFBG**



## REP CLOCK

Schedules are for Wed/27-Tue/3 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

**"ANOTHER HOLE IN THE HEAD FILM FESTIVAL"** Balboa Theater, 3630 Balboa, SF; New People Cinema, 1746 Post, SF; [www.sfindie.com](http://www.sfindie.com), \$12. Now in its 10th year, the festival highlights indie horror, sci-fi, and fantasy films, Nov 29-Dec 19.

**ATA GALLERY** 992 Valencia, SF; [www.atasite.org](http://www.atasite.org), \$4-10. "Other Cinema;" "Synth Britannia," videos by Gary Numan, Human League, and others, plus live performances, Sat, 8:30.

**BALBOA THEATRE** 3630 Balboa, SF; [cinemasf.com/balboa](http://cinemasf.com/balboa), \$10. "Popcorn Palace;" *Hugo* (Scorsese, 2011), Sat, 10am. Matinee for kids.

**BAY MODEL** 2100 Bridgeway, Sausalito; [www.tiburonfilmfestival.com](http://www.tiburonfilmfestival.com). Free.

**Circus Dreams** (Taylor, 2011) Tue, 6.

**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com), \$8.50-12. •**Band of Outsiders** (Godard, 1964), Wed, 7, and **Buffalo '66** (Gallo, 1997), Wed, 9:20. **The Sound of Music** (Wise, 1965), Nov 29-Dec 8, 7 (no evening show Sun/1; also Sat-Sun 1pm; no shows Mon/2-Tue/3 or Dec 6). Presented sing-along style; tickets (\$10-15) at [www.ticketweb.com](http://www.ticketweb.com). **We Were Here** (Weissman and Weber, 2011), Sun, 7. Screening in honor of World AIDS Day, with David Weissman and cast members in person.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org), \$6.50-\$10.75. **The Armstrong Lie** (Gibney, 2013), call for dates and times. **Blue is the Warmest Color** (Kochiche, 2013), call for dates and times. **Running from Crazy** (Kopple, 2013), call for dates and times. **The Great Beauty** (Sorrentino, 2013), Nov 29-Dec 5, call for times.

**CLAY** 2261 Fillmore, SF; [www.landmark-theatres.com](http://www.landmark-theatres.com), \$10. "Midnight Movies;" *The Rocky Horror Picture Show* (Sharman, 1975), Sat, midnight.

**NEW PARKWAY** 474 24th St, Oakland; [www.thenewparkway.com](http://www.thenewparkway.com). Free. **Keep the Promise: The Global Fight Against AIDS** (Fockele and Smolowitz, 2013), Sun, 2.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [bampfa.berkeley.edu](http://bampfa.berkeley.edu), \$5.50-9.50. "Beauty and Sacrifice: Images of Women in Chinese Cinema;" **Center Stage** (Kwan, 1992), Fri, 7; **In the Mood for Love** (Wong, 2000), Sat, 6:30. "Love Is Colder Than Death: The Cinema of Rainer Werner Fassbinder;" **Mother Küsters Goes to Heaven** (1975), Sat, 8:30. "The Resolution Starts Now: 4K Restorations from Sony Pictures;" **Lawrence of Arabia** (Lean, 1962), Sun, 3.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com), \$6.50-11. **Is the Man Who Is Tall Happy?** (Gondry, 2013), Nov 29-Dec 5, call for times. **Keep the Promise: The Global Fight Against AIDS** (Fockele and Smolowitz, 2013), Sun, 7.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; [www.ybca.org](http://www.ybca.org), \$8-10. San Francisco Cinematheque presents: **anders, Molussien** (Rey, 2012), Fri, 7:30. With Nicolas Rey in person. "Films by Fassbinder;" **Martha** (1974), Sun, 2. **SFBG**

## FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

**Balboa** 38th Ave/Balboa, 221-8184, [www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake, 267-4893.

**Century Plaza** Noor off El Camino, South SF, (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City, (650) 994-7469.

**Clay** Fillmore/Clay, 267-4893.

**Embarcadero** 1 Embarcadero Center, promenade level, 267-4893. Theater closed for renovations until November 2013.

**Empire** West Portal/Vicente, 661-2539.

**Four Star** Clement/23rd Ave, 666-3488.

**Marina** 2149 Chestnut, [www.lnts.com](http://www.lnts.com)/marina\_theatre

**Metreon** Fourth St/Mission, (800) FANDANGO. **New People Cinema** 1746 Post, [www.newpeople-world.com](http://www.newpeople-world.com).

**1000 Van Ness** 1000 Van Ness, (800) 231-3307.

**Opera Plaza** Van Ness/Golden Gate, 267-4893.

**Presidio** 2340 Chestnut, 776-2388.

**SF Center** Mission between Fourth and Fifth Sts, 538-8422.

**Stonestown** 19th Ave/Winston, 221-8182.

**Sundance Kabuki Cinema** Post/Fillmore, 929-9450.

**Vogue** Sacramento/Presidio, 221-8183.

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**Albany** 1115 Solano, Albany, (510) 464-5980.

**AMC Bay Street 16** 5614 Shellmound, Emeryville, (510) 457-4262.

**California** Kittridge/Shattuck, Berk, (510) 464-5980. **UA Berkeley** 2274 Shattuck, Berk, (510) 843-1487. **SFBG**





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The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 8/26/13. This statement was signed by Sei Kang. This statement was filed by Jacob Gosline, Deputy County Clerk, on 11/08/2013.

Nov. 20, 27, Dec. 4, 11, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.

Date of Filing Application: November 20, 2013. To Whom It May Concern: The

name of the applicant is: TAVERN 242 LPSHIP. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 240-242 OFARRELL ST, SAN FRANCISCO, CA 94102. Type of Licenses Applied for: 75-On-Sale General Brew-Pub Nov. 27, Dec. 4, 2013.

#### ORDER TO SHOW CAUSE

FOR CHANGE OF NAME CASE NUMBER: CNC-13-549924. SUPERIOR COURT, 400 McAllister St, San Francisco, CA 94102.

PETITION OF Bin Qiu for change of name. TO ALL INTERESTED PERSONS: Petitioner Bin Qiu filed a petition with this court for a decree changing names as follows: Present Name: Bin Qiu. Proposed Name: Benson Yau.

THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/23/14. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on November 22, 2013. Nov. 27, Dec. 4, 11, 18, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549832. SUPERIOR COURT, 400 McAllister St, San Francisco, CA 94102.

PETITION OF Nancy Diane Elkus AKA Nancy D Elkus for change of name. TO ALL INTERESTED PERSONS: Nancy Diane Elkus AKA Nancy D Elkus filed a petition with this court for a decree changing names as follows: Present Name Nancy Diane Elkus. Proposed Name: Nancy Diane Young Elkus.

THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/09/14. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on October 23, 2013. #00146, Publication dates: November 6, 13, 20, 27, 2013.

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